Nicolae Sfetcu

THE ART OF MOVIES

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The Art of Movies

Film is a term that encompasses motion pictures as individual projects, as well as — in metonymy — the field in general. The origin of the name comes from the fact that *photographic film* (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist — motion pictures (or just pictures or "picture"), the silver screen, photoplays, the cinema, picture shows, flicks — and commonly movies.

Films are produced by recording actual people and objects with cameras, or by creating them using *animation* techniques and/or *special effects*. They comprise a series of individual frames, but when these images are shown rapidly in succession, the illusion of motion is given to the viewer. Flickering between frames is not seen due to an effect known as persistence of vision — whereby the eye retains a visual image for a fraction of a second after the source has been removed. Also of relevance is what causes the perception of motion; a psychological effect identified as beta movement.

Film is considered by many to be an important art form; films entertain, educate, enlighten and inspire audiences. The visual elements of cinema need no translation, giving the motion picture a universal power of communication. Any film can become a worldwide attraction, especially with the addition of dubbing or subtitles that translate the dialogue. Films are also artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them.

Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

Film

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History of film

Main article: History of film

Mechanisms for producing artificially created, two-dimensional images in motion were demonstrated as early as the 1860s, with devices such as the zoetrope and the praxinoscope. These machines were outgrowths of simple optical devices (such as magic lanterns), and would display sequences of still pictures at sufficient speed for the images on the pictures to appear to be moving, a phenomenon called persistence of vision. Naturally, the images needed to be carefully designed to achieve the desired effect — and the underlying principle became the basis for the development of film *animation*.

With the development of celluloid film for still photography, it became possible to directly capture objects in motion in real time. Early versions of the technology sometimes required the viewer to look into a special device to see the pictures. By the 1880s, the development of the motion picture camera allowed the individual component images to be captured and stored on a single reel, and led quickly to the development of a motion picture projector to shine light through the processed and printed film and magnify these "moving

picture shows" onto a screen for an entire audience. These reels, so exhibited, came to be known as "motion pictures". Early motion pictures were static *shots* that showed an event or action with no *editing* or other cinematic techniques.

Motion pictures were purely visual art up to the late 1920s, but these innovative *silent films* had gained a hold on the public imagination. Around the turn of the 20th Century, films began developing a narrative structure. Films began stringing *scenes* together to tell *narratives*. The scenes were later broken up into multiple shots of varying sizes and angles. Other techniques such as camera movement were realized as effective ways to portray a story on film. Rather than leave the audience in silence, theater owners would hire a pianist or organist or a full orchestra to play music fitting the mood of the film at any given moment. By the early 1920s, most films came with a prepared list of sheet music for this purposes, with complete *film scores* being composed for major productions.

The rise of European cinema was interrupted by the breakout of World War I while the film industry in United States flourished with the rise of *Hollywood*. However in the 1920s, European filmmakers such as Sergei Eisenstein and F. W. Murnau continued to advance the medium. In the 1920s, new technology allowed filmmakers to attach to each film a soundtrack of speech, music and *sound effects* synchronized with the action on the screen. These sound films were initially distinguished by calling them "talking pictures", or talkies.

The next major step in the development of cinema was the introduction of color. While the addition of sound quickly eclipsed silent film and theater musicians, color was adopted more gradually. The public was relatively indifferent to color photography as opposed to black-and-white. But as color processes improved and became as affordable as black-and-white film, more and more movies were filmed in color after the end of World War II, as the industry in America came to view color an essential to attracting audiences in its competition with television, which remained a black-and-white medium until the mid-1960s. By the end of the 1960s, color had become the norm for film makers.

The 1950s, 1960s and 1970s saw changes in the production and style of film. *New Hollywood*, *French New Wave* and the rise of film school educated, independent filmmakers were all part of the changes the medium experienced in the latter half of the 20th Century. Digital technology has been the driving force in change throughout the 1990s and into the 21st Century.

Film theory

Main article: Film theory

Film theory seeks to develop concise, systematic concepts that apply to the study of film/cinema as art. Classical film theory provides a structural framework to address classical issues of techniques, *narrativity*, *diegesis*, cinematic codes, "the image", *genre*, subjectivity, and authorship. More recent analysis has given rise to psychoanalytical film theory, structuralist film theory, feminist film theory and others.

Film criticism

Main article: Film criticism

Film criticism is the analysis and evaluation of films. In general this can be divided into academic criticism by film scholars and journalistic film criticism that appears regularly in newspapers and other media.

Film critics working for newspapers, magazines, and broadcast media mainly review new releases. Normally they only see any given film once and have only a day or two to formulate opinions. Despite this, critics have an important impact of films, especially those of certain *genres*. Mass marketed *action*, *horror*, and *comedy films* tend not to be greatly affected by a critic's overall judgment of a film. The plot summary and description of a film that makes up the majority of any film review can still have an important impact on whether people decide to see a film. For prestige films such as most *dramas*, the influence of reviews is extremely important. Poor reviews will often doom a film to obscurity and financial loss.

The impact of reviewer on a film's box office performance is a matter of debate. Some claim that movie marketing is now so intense and well financed that reviewers cannot make an impact against it. However, the cataclysmic failure of some heavily-promoted movies that were harshly reviewed, as well as the unexpected success of critically praised independent movies indicates that extreme critical reactions can have considerable influence. Others note that positive film reviews have been shown to spark interest in little-known films. Conversely, there have been several films in which film companies have so little confidence that they refuse to give reviewers an advanced viewing to avoid widespread panning of the film. However, this usually backfires as reviewers are wise to the tactic and warn the public that the film may not be worth seeing and the films often do poorly as a result.

It is argued that journalist film critics should only be known as film reviewers, and true film critics are those who take a more academic approach to films. This work is more often known as *film theory* or film studies. These film critics try to come to understand why film works, how it works, and what effects it has on people. Rather than write for newspaper or appear on television their articles are published in scholarly journals, or sometimes in up-market magazines. They also tend to be affiliated with colleges or universities.

The motion picture industry

Main article: Film industry

The making and showing of motion pictures became a source of profit almost as soon the process was invented. Upon seeing how successful their new invention, and its product, was in their native France, the Lumières quickly set about touring the Continent to exhibit the first films privately to royalty and publicly to the masses. In each country, they would normally add new, local scenes to their catalogue and, quickly enough, found local entrepreneurs in the various countries of Europe to buy their equipment and photograph, export, import and screen additional product commercially. The Oberammergau Passion

Play of 1898 was the first commercial motion picture ever produced. Other pictures soon followed, and motion pictures became a separate industry that overshadowed the vaudeville world. Dedicated *theaters* and companies formed specifically to produce and distribute films, while motion picture actors became major celebrities and commanded huge fees for their performances. Already by 1917, Charlie Chaplin had a contract that called for an annual salary of one million dollars.

In the United States today, much of the film industry is centered around *Hollywood*. Other regional centers exist in many parts of the world, and the Indian film industry (primarily centered around "Bollywood") annually produces the largest number of films in the world. Whether the ten thousand-plus features a year produced by the Valley porn industry should qualify for this title is the source of some debate. Though the expense involved in making movies has led cinema production to concentrate under the auspices of *movie studios*, recent advances in affordable film making equipment have allowed independent film productions to flourish.

Profit is a key force in the industry, due to the costly nature of filmmaking; yet many filmmakers strive to create works of lasting social significance. The *Academy Awards* (also known as [The Oscars](#)) are the most prominent film awards in the United States, providing recognition each year to films, ostensibly based on their artistic merits. Also, film quickly came to be used in education, in lieu of or in addition to lectures and texts.

Stages of filmmaking

Main article: Filmmaking

The nature of the film determines the size and type of crew required during filmmaking. Many *Hollywood adventure films* need *computer generated imagery* (CGI), created by dozens of 3D modellers, *animators*, *rotoscopers* and compositors. However, a low-budget, independent film may be made with a skeleton crew, often paid very little. Filmmaking takes place all over the world using different technologies, styles of acting and genre, and is produced in a variety of economic contexts that range from state-sponsored documentary in China to profit-oriented movie making within the American studio system.

A typical Hollywood-style filmmaking Production cycle comprises five main stages:
1. Development
2. Preproduction
3. Production
4. Post-production
5. Distribution

This production cycle typically takes three years. The first year is taken up with development. The second year comprises preproduction and production. The third year, post-production and distribution.

Film crew

Main article: Film crew

A film crew is a group of people hired by a film company for the purpose of producing a film or motion picture. Crew are distinguished from cast, the *actors* who appear in front of the camera or provide voices for characters in the film.

Independent filmmaking

Main article: Independent film

Independent filmmaking takes place outside of the Hollywood, or other major studio systems. An independent film (or indie film) is a film initially produced without financing or distribution from a major movie studio. Creative, business, and technological reasons have all contributed to the growth of the indie film scene in the late 20th and early 21st century.

Creatively, it was becoming increasingly difficult to get studio backing for experimental films. Experimental elements in theme and style are inhibitors for the big studios.

On the business side, the costs of big-budget studio films also leads to conservative choices in cast and crew. The problem is exacerbated by the trend towards co-financing (over two-thirds of the films put out by Warner Bros. in 2000 were joint ventures, up from 10% in 1987). An unproven director is almost never given the opportunity to get his or her big break with the studios unless he or she has significant industry experience in film or television. They also rarely produce films with unknown actors, particularly in lead roles.

Until the advent of digital alternatives, the cost of professional film equipment and stock was also a hurdle to being able to produce, direct, or star in a traditional studio film. The cost of 35 mm film is outpacing inflation: in 2002 alone, film negative costs were up 23%, according to Variety. Film requires expensive lighting and *post-production* facilities.

But the advent of consumer camcorders in 1985, and more importantly, the arrival of high-resolution digital video in the early 1990s, have lowered the technology barrier to movie production significantly. Both production and post-production costs have been significantly lowered; today, the hardware and software for post-production can be installed in a commodity-based personal computer. Technologies such as DVDs, IEEE 1394 connections and non-linear editing system pro-level software like Adobe Premiere Pro and Final Cut Pro, and consumer level software such as Final Cut Express and iMovie make movie-making relatively inexpensive.

Since the introduction of DV technology, the means of production have become more democratized. Filmmakers can conceivably shoot and edit a movie, create and edit the sound and music, and mix the final cut on a home computer. However, while the means of production may be democratized, financing, distribution, and marketing remain difficult to accomplish outside the traditional system. Most independent filmmakers rely on film festivals to get their films noticed and sold for distribution.

Animation

Main article: Animation

Animation is the technique in which each frame of a film is produced individually, whether generated as a computer graphic, or by photographing a drawn image, or by repeatedly making small changes to a model unit (see *claymation* and *stop motion*), and then photographing the result with a special *animation camera*. When the frames are strung together and the resulting film is viewed at a speed of 16 or more frames per second, there is an illusion of continuous movement (due to the persistence of vision). Generating such a film is very labour intensive and tedious, though the development of computer animation has greatly sped up the process.

Graphics file formats like GIF, MNG, SVG and Flash allow animation to be viewed on a computer or over the Internet.

Because animation is very time-consuming and often very expensive to produce, the majority of animation for TV and movies comes from professional animation studios. However, the field of *independent animation* has existed at least since the 1950s, with animation being produced by independent studios (and sometimes by a single person). Several independent animation producers have gone on to enter the professional animation industry.

Limited animation is a way of increasing production and decreasing costs of animation by using "short cuts" in the animation process. This method was pioneered by UPA and popularized (some say exploited) by Hanna-Barbera, and adapted by other studios as cartoons moved from *movie theaters* to television.

Film venues

When it is initially produced, a film is normally shown to audiences in a *movie theater* or cinema. The first theater designed exclusively for cinema opened in Pittsburgh, Pennsylvania in 1905. Thousands of such theaters were built or converted from existing facilities within a few years. In the United States, these theaters came to be known as nickelodeons, because admission typically cost a nickel (five cents).

Typically, one film is the featured presentation (or *feature film*). There were "double features"; typically, a high quality "A picture" rented by an independent theater for a lump sum, and a "B picture" of lower quality rented for a percentage of the gross receipts. Today, the bulk of the material shown before the feature film (those in theaters) consists of previews for upcoming movies and paid advertisements (also known as *trailers* or "The Twenty").

Originally, all films were made to be shown in movie theaters. The development of television has allowed films to be broadcast to larger audiences, usually after the film is no longer being shown in theaters. Recording technology has also enabled consumers to rent or buy copies of films on video tape or DVD (and the older formats of laserdisc, VCD and SelectaVision — see also videodisc), and Internet downloads may be available and have started to become revenue sources for the film companies. Some films are now made

specifically for these other venues, being released as *made-for-TV movies* or *direct-to-video* movies. These are often considered to be of inferior quality compared to theatrical releases. And indeed, some films that are rejected by their own studios upon completion are dumped into these markets.

The movie theater pays an average of about 55% of its ticket sales to the *movie studio*, as film rental fees. The actual percentage starts with a number higher than that, and decreases as the duration of a film's showing continues, as an incentive to theaters to keep movies in the theater longer. However, today's barrage of highly marketed movies ensures that most movies are shown in first-run theaters for less than 8 weeks. There are a few movies every year that defy this rule, often limited-release movies that start in only a few theaters and actually grow their theater count through good word-of-mouth and reviews. According to a 2000 study by ABN AMRO, about 26% of Hollywood movie studios' worldwide income came from box office ticket sales; 46% came from VHS and DVD sales to consumers; and 28% came from television (broadcast, cable, and pay-per-view).

Development of film technology

Film stock consists of a transparent celluloid, polyester, or acetate base coated with an emulsion containing light-sensitive chemicals. Cellulose nitrate was the first type of film base used to record motion pictures, but due to its flammability was eventually replaced by safer materials. Stock widths and the film format for images on the reel have had a rich history, though most large commercial films are still shot on (and distributed to theaters) as 35 mm prints.

Originally moving picture film was shot and projected at various speeds using hand-cranked cameras and projectors; though 16 frames per second is generally cited as a standard silent speed, research indicates most films were shot between 16-23 fps and projected from 18 fps on up (often reels included instructions on how fast each scene should be shown) *[1]*. When sound film was introduced in the late 1920s, a constant speed was required for the sound head. 24 frames per second was chosen because it was the slowest (and thus cheapest) speed which allowed for sufficient sound quality. Improvements since the late 19th century include the mechanization of cameras — allowing them to record at a consistent speed, quiet camera design — allowing sound recorded on-set to be usable without requiring large "blimps" to encase the camera, the invention of more sophisticated filmstocks and lenses, allowing *directors* to film in increasingly dim conditions, and the development of synchronized sound, allowing sound to be recorded at exactly the same speed as its corresponding action. The soundtrack can be recorded separately from shooting the film, but for live-action pictures many parts of the soundtrack are usually recorded simultaneously.

As a medium, film is not limited to motion pictures, since the technology developed as the basis for photography. It can be used to present a progressive sequence of still images in the form of a slideshow. Film has also been incorporated into multimedia presentations, and often has importance as primary historical documentation. However, historic films have problems in terms of preservation and storage, and the motion picture industry is exploring many alternatives. Most movies on cellulose nitrate base have been copied onto modern

safety films. Some studios save color films through the use of separation masters — three B&W negatives each exposed through red, green, or blue filters (essentially a reverse of the Technicolor process). Digital methods have also been used to restore films, although their continued obsolescence cycle makes them (as of 2006) a poor choice for long-term preservation. Film preservation of decaying film stock is a matter of concern to both film historians and archivists, and to companies interested in preserving their existing products in order to make them available to future generations (and thereby increase revenue). Preservation is generally a higher-concern for nitrate and single-strip color films, due to their high decay rates; black and white films on safety bases and color films preserved on Technicolor imbibition prints tend to keep up much better, assuming proper handling and storage.

Some films in recent decades have been recorded using analog video technology similar to that used in television production. Modern digital video cameras and digital projectors are gaining ground as well. These approaches are extremely beneficial to moviemakers, especially because footage can be evaluated and edited without waiting for the film stock to be processed. Yet the migration is gradual, and as of 2005 most major motion pictures are still recorded on film.

Endurance of films

Films have been around for more than a century, however this is not long when one considers it in relation to other arts like painting and sculpture. Many believe that film will be a long enduring art form because motion pictures appeal to diverse human emotions.

Apart from societal norms and cultural changes, there are still close resemblances between theatrical plays throughout the ages and films of today. Romantic motion pictures about a girl loving a guy but not being able to be together for some reason, movies about a hero who fights against all odds a more powerful fiendish enemy, comedies about everyday life, etc. all involve plots with common threads that existed in books, plays and other venues.

The reason motion pictures endure is because people still want escapism, adventure, inspiration, humor and to be moved emotionally. Civilization develops and changes, at least in surface features, and so calls for a constant renewal of artistic means to channel these desires. Films provide them in an accessible and powerful way.

See also

Basic types of film

- Narrative film
  - Cinematic genre
- Documentary film

- [Experimental film](#)
- [Animation](#)

Lists

- List of computer-animated films
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Other

- [Digital film](#)
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- [Film criticism](#)
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Categories: *Film*
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Movies genres

Setting films | Mood films | Format films | Age films

Setting films

Crime film | Film noir | Historical film | Science fiction film | Sports film | War film | Western film

Crime film

Next

A crime film, in its most general sense, is a film that deals with crime, criminal justice and the darker side of human nature. Stylistically, it can fall under many different genres, most commonly *drama*, *thriller*, *mystery* and *film noir*, among others. Films focused on the Mafia are a typical example of crime films.

Adaptation

Crime films have been generally adapted from other forms of literature rather than written directly for the screen. What's seen as the bleak nature of some of these source materials often led some in the film industry to attempt to "lighten" the story when it was translated into film.

Several famous examples of changing with the plot exist. One of them is Alfred Hitchcock's (1899 - 1980) film Suspicion (U.S., 1941), which is based on Francis Iles's novel Before the Fact (1932). Alterations of the plot are often due to external factors such as a particular actor's previous roles. While director Howard Hawks was filming The Big Sleep (1946), a classic example of film noir, Humphrey Bogart and his leading lady, Lauren Bacall, got married, which resulted in the studio exploiting -- and cashing in on -- their off-screen relationship by adding several scenes featuring the couple which are not based on Chandler's novel.

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When the best-selling novel The Godfather was adapted for film, much of the dark elements were kept intact, while lighter subplots (about an alcoholic singer and a Las Vegas doctor who performs a vaginal reconstruction) are left out.

There are also straightforward adaptations of crime and mystery novels. Sir Peter Ustinov is seen by many as the definitive Hercule Poirot in several films based on Agatha Christie's novels such as Death on the Nile, Evil Under the Sun, and Dead Man's Folly.

Crime fiction in television

The ever-increasing popularity of TV brought about the emergence of lots and lots of TV series featuring all sorts of detectives, investigators, special agents, lawyers, and, of course, the police. In Britain, The Avengers (1960s) about the adventures of gentleman agent John Steed and his partner, Emma Peel, achieved cult status. U.S. TV stations produced series such as 77 Sunset Strip (1958-1963); The Streets of San Francisco (1972-1977), starring Karl Malden and a young Michael Douglas; Kojak (1973-1978), with Telly Savalas playing the lolly-addicted police lieutenant; Charlie's Angels (1976-1981); Murder, She Wrote (starting in 1984), about the adventures of Cabot Cove-based mystery writer Jessica Fletcher, played by Angela Lansbury. In Germany, Derrick became a household word.

Crime plays and films

Generally, lots of films dealing with crime and its detection are based on plays rather than novels. Agatha Christie's stage play Witness For the Prosecution (1953; based on her own short story, published in 1933) was adapted for the big screen by director Billy Wilder in 1957. The film starred Marlene Dietrich and Charles Laughton and is a classic example of a "courtroom drama". In a courtroom drama, a charge is brought against one of the main characters, who says that they are innocent. Another major part is played by the lawyer (in Britain a barrister) representing the defendant in court and battling with the public prosecutor. He or she may enlist the services of a private investigator to find out what really happened and who the real perpetrator is. But in most cases it is not clear at all whether the accused is guilty of the crime or not -- this is how suspense is created. Very often, the private investigator storms into the courtroom at the very last minute in order to bring a new and crucial piece of information to the attention of the court. For obvious reasons, this type of literature lends itself to the literary genre of drama: There is a lot of dialogue (the opening and closing statements, the witnesses' testimonies, etc.) and little or no necessity for a shift in scenery: The auditorium of the theatre becomes an extension of the courtroom. When a courtroom drama is filmed, the traditional device employed by screenwriters and directors is the frequent use of flashbacks, in which the crime and everything that led up to it is narrated and reconstructed from different angles.

In Witness for the Prosecution, Leonard Vole, a young American living in England, is accused of murdering a middle-aged lady he met in the street while shopping. His wife (played by Marlene Dietrich) hires the best lawyer available (Charles Laughton) because she

is convinced, or rather she knows, that her husband is innocent. Another classic courtroom drama is U.S. playwright Reginald Rose's Twelve Angry Men (1955), which is set in the jury deliberation room of a New York Court of Law. Eleven members of the jury, aiming at a unanimous verdict of "guilty", try to get it over with as quickly as possible. And they would really succeed in achieving their common aim if it were not for the twelfth juror (played by Henry Fonda in the 1957 movie adaptation), who, on second thoughts, considers it his duty to convince his colleagues that the defendant may be innocent after all, and who, by doing so, triggers a lot of discussion, confusion, and anger.

Categories: *Film genres*

Crime film | Film noir | Historical film | Science fiction film | Sports film | War film | Western film

Film noir

Bad girl movies | Neo-noir | Pulp noir

Film noir is a *film* style and mood primarily associated with *crime films*, that portrays its principal characters in a cynical and unsympathetic world. Film noir is primarily derived from the hard-boiled crime fiction of the Depression era (many films noir were adapted from crime stories and novels of the period), and the moody visual style of 1930s *horror films*. Film noir is first clearly seen in films released in the early 1940s. "Noirs" were historically made in black and white, and had a dark, high-contrast style with roots in German Expressionist cinematography.

The term film noir (French for "black film"), coined by Frank Nino in 1946, was unknown to the filmmakers and actors while they were creating the classic films noir. Film noir was defined in retrospect by film historians and critics; many of the creators of film noir later professed to be unaware at the time of having created a distinctive type of film.

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Precursors

Film noir is a result of a combination of genres and styles, with origins in painting and literature, as well as film. According to James Monaco in American Film Now, Film noir is not a genre at all, it is a style.

The aesthetics of film noir are heavily influenced by German Expressionism. Under Nazism, many important film artists were forced to emigrate (including Fritz Lang, Billy Wilder, and Robert Siodmak). They took with them techniques they developed (most importantly the dramatic lighting and the subjective, psychological point of view) and made some of the most famous films noirs in the USA. Concurrent with the development of German Expressionism were expressionistic gangster films in America in the 1930s, such as Little Caesar (1930), The Public Enemy (1931), Scarface (1932) and I Am a Fugitive from a Chain Gang (1932).

Other important influences came from French poetic realism, with its themes of fatalism, injustice, and doomed heroes, and from *Italian neorealism*, with its emphasis on authenticity. Several later films noirs, such as Night and the City (1950) and Panic in the Streets (1950), adopted a neorealist approach of using on-location photography with non-professional extras. Additionally, some films noirs strove to depict comparatively ordinary or downtrodden people with unspectacular lives in a manner similar to neorealist films, such as The Lost Weekend and In a Lonely Place.

In the United States, a major literary influence on film noir came from the hard-boiled school of detective and crime fiction, featuring writers such as Dashiell Hammett, Raymond Chandler and James M. Cain, and popularized in pulp magazines such as Black Mask. Chandler's The Big Sleep and Murder My Sweet (based on Farewell, My Lovely) and Hammett's The Maltese Falcon are notable films noir. Although not itself considered a film noir, Orson Welles's landmark film Citizen Kane (1941) had a heavy influence on the development of the genre's style, particularly with its baroque visuals and complex narrative structure driven by voiceover narration

The classic period

The 1940s and 1950s were the "classic period" of film noir. Some film historians regard Stranger on the Third Floor (1940) as the first "true" film noir. Orson Welles's Touch of Evil (1958) is often cited as the last film in the classic period.

Some scholars believe film noir never really ended, but declined in popularity, only to be later revived in a slightly different form. Other critics -— probably a majority -— regard films

made outside the classic period to be something other than genuine film noir. These critics regard true film noir as belonging to a cycle or period, and think that subsequent films that try to evoke the classic films are different because the creators are conscious of a noir "style" in a way that the original makers of film noir perhaps were not.

Many of the classic films noirs were low-budget supporting features without major stars, in which "moonlighting" *writers*, directors and technicians, some of them blacklisted, found themselves relatively free from the typical big-picture constraints. Many of the most popular examples of film noir center upon a woman of questionable virtue, and are also known as *bad girl movies*. Major studio feature films demanded a wholesome, positive message. Weak and morally ambiguous lead characters were ruled out by the "star system," and secondary characters were seldom allowed any depth or autonomy. In "A" films, flattering soft lighting, deluxe interiors, and elaborately built exterior sets were the rule. Film noir turned all this on its head, creating bleak, intelligent dramas tinged with nihilism, mistrust, paranoia, and cynicism, in real-life urban settings, and using unsettling techniques such as the confessional voiceover or hero's-eye-view camerawork. The noir style gradually re-influenced the mainstream--even beyond Hollywood.

Notable films noir of the classic period

Stranger on the Third Floor (1940)
The Maltese Falcon (1941)
This Gun for Hire (1942)
Shadow of a Doubt (1943)
Murder, My Sweet (1944)
Laura (1944)
Double Indemnity (1944)
Detour (1945)
Mildred Pierce (1945)
The Big Sleep (1946)
Gilda (1946)
The Killers (1946)
The Lady from Shanghai (1947)
Out of the Past (1947)
Force of Evil (1948)
Key Largo (1948)
Criss Cross (1949)
The Third Man (1949)
White Heat (1949)
The Asphalt Jungle (1950)
Night and the City (1950)
Sunset Boulevard (1950)
Strangers on a Train (1951)
On Dangerous Ground (1952)

Clash by Night (1952)
Pickup on South Street (1953)
The Big Heat (1953)
Kiss Me Deadly (1955)
The Night of the Hunter (1955)
The Killing (1956)
Sweet Smell of Success (1957)
Touch of Evil (1958)

Directors associated with classic film noir include Jules Dassin, Edward Dmytryk, John Farrow, Samuel Fuller, Henry Hathaway, Alfred Hitchcock, John Huston, Phil Karlson, Fritz Lang, Joseph H. Lewis, Anthony Mann, Otto Preminger, Nicholas Ray, Robert Siodmak, Orson Welles, Billy Wilder, and Robert Wise.

Film noir outside the United States

There have been a number of films made outside the United States that can reasonably be called films noirs, for example, Pepé le Moko. Jules Dassin moved to France in the early 1950s as a result of the Hollywood blacklist, and made one of the most famous French films noir, Rififi (1955). Other well-known French films sometimes considered to be noir include Touchez pas au grisbi (1954), Les Diaboliques (1955), and Quai des Orfèvres (1947). French director Jean-Pierre Melville is widely recognized for his tragic, minimalist films noirs, such as Le Samouraï or Le Cercle Rouge. Additionally, British director Carol Reed made The Third Man (1949), which is often considered film noir. Set in Vienna immediately after World War II, it starred Joseph Cotten and Orson Welles, both prominent American film noir actors.

"Neo-noir" is a term often applied to films made after the classic period. Neo-noir films have been produced internationally in most countries with a prominent film industry. Examples include High and Low (Japan), La Haine (France), Insomnia (Norway), Alphaville (France), The American Friend (Germany), and Blind Shaft (China).

Neo-noir and the influence of film noir

In the 1960s, American filmmakers such as Sam Peckinpah, Arthur Penn, and Robert Altman created films that drew from (and commented upon) the original films noirs. In The Long Goodbye, Altman's hard-boiled detective is presented as a hapless bungler who can't help but lose the moral battle. Perhaps the most successful neo-noir was Roman Polanski's 1974 film, Chinatown.

Film noir has been parodied many times, both broadly and affectionately. Bob Hope first parodied film noir in My Favorite Brunette (1947), playing a baby photographer who is mistaken for tough private detective. Other notable parodies include Carl Reiner's black and white "cut and paste" homage Dead Men Don't Wear Plaid, and Woody Allen's Play It Again, Sam. Film noir parodies have been extended to comic strips as well, with Sam Spayed from Garfield and Tracer Bullet from Calvin and Hobbes.

Many of Joel and Ethan Coen's films are examples of modern films influenced by noir, especially The Man Who Wasn't There and Blood Simple, the comedy The Big Lebowski (itself a tribute to author Raymond Chandler, whose crime novels inspired the genre and a direct homage to The Long Goodbye), and Miller's Crossing, loosely based on by Dashiell Hammett's novels The Glass Key and Red Harvest. The Man Who Wasn't There features a scene that appears to have been shot to mirror the very shot from Out of the Past shown above, with Scarlett Johansson playing the Virginia Huston role. The Coens also include prominent film noir elements in the filming and writing of their movie Fargo, and some critics consider it a modern classic in the genre. Curtis Hanson's widely praised L.A. Confidential (from the James Ellroy novel) may be the closest thing to a modern-day film noir, with its tale of corrupt cops and femme fatales seemingly lifted right from the 1950s.

The cynical, pessimistic worldview of films noirs strongly influenced the creators of the cyberpunk genre of *science fiction* in the early 1980s, Blade Runner being the best-known film of this genre. A hybrid between film noir and cyberpunk is also called Tech-noir. Characters in these films are often derived from 1930s gangster films and pulp magazines such as The Shadow, Dime Mystery Detective, and Black Mask. Other examples for "sci-fi noir" films are Gattaca, The Thirteenth Floor, Ghost in the Shell, Dark City and Minority Report.

Some consider the films of David Lynch to have a notable noir influence, particularly Blue Velvet and Lost Highway.

Recent works in a noir vein include the films Reservoir Dogs (1992), Fargo (1996), Kiss Kiss, Bang Bang (2005), and A Simple Plan (1998), the video game series Max Payne, and Christopher Nolan's remake of Insomnia. Nolan's Memento is also arguably an example of neo-noir, as is Tzameti and the film Sin City, shot in black and white with the odd bits of colour. The comic books from which the film are based are heavily influenced by the works of Mickey Spillane and others. The TV show Veronica Mars and 2005 film Brick can be described as "kid noir", a subgenre featuring teens or pre-adolescents who are forced to take on adult roles when their friends or young loves face peril, as parents look on. *[1]*

Characteristics

Visual style

Films noirs tended to use dramatic shadows, stark contrast, low-key lighting, and black-and-white film, typically resulting in a 10:1 ratio of dark to light, rather than the more typical 3:1 ratio. A number of films noirs were shot on location in cities, and night-for-night shooting was common. Shadows of Venetian blinds, dramatically cast upon an actor's face as he or she looks out a window, are an iconic visual in film noir, and have now become a cliché.

Film noir is also known for its use of Dutch angles, low angle shots, and wide angle lenses. Other devices of disorientation common in film noir include shots of people in mirrors or

multiple mirrors, shots through a glass (such as during the strangulation scene in Strangers on a Train), and multiple exposures.

Setting

Film noir tends to revolve around flawed and desperate characters in an unforgiving world. Crime, usually murder, is an element of most films noirs, often sparked by jealousy, corruption, or greed, deriving from moral weakness. Most films noirs contain certain archetypal characters (such as hard-boiled detectives, femmes fatales, corrupt policemen, jealous husbands, insurance agents, or down-and-out writers), familiar locations (downtown Los Angeles, New York, or San Francisco), and archetypal storylines (heist films, detective stories, gangster movies and court films).

Morality

The morals of film noir tend to be ambiguous and relative, rather than simple "black and white" decisions. Characters may adhere to an absolute moral goal, but are more than willing to let the "ends justify the means." For example, in The Stranger, the investigator is so obsessed with tracking down a Nazi war criminal that he places other people in mortal danger to accomplish his goal.

Outlook

Film noir is, at its core, romantic. The stories it tells are of people trapped in situations they do not want (and which are generally not of their own making), striving against random uncaring fate, and usually doomed. Many film noir plots feature a hard-boiled, disillusioned male protagonist; some--though many fewer than is generally supposed--feature a dangerous femme fatale. Film noir has been associated by some critics with the political landscape of the 1930s, 1940s, and 1950s--in particular, with a sense of social anxiety and alienation that is said to have followed World War II and later with the Red Scare.

Elements of noir

Film noir is harder to define specifically than "classic" genres like the Western or the Musical, mostly because the filmmakers most responsible for the genre's creation were unaware they were part of a stylistic trend. Some movies, therefore, are considered noir by some but not by others. For example, Leave Her to Heaven (1945), Niagara (1953), and Vertigo (1958) were shot in (desaturated) color but are sometimes considered noir. Films considered to be noir usually contain some, if not all, of the following:

Character elements
Femme fatale
Morally ambiguous protagonist(s)
Alienated protagonist(s)
Fall guy (male or female)
Violent and corrupt characters

Settings
Urban setting
Contemporary setting
Exotic, remote, and/or desolate location setting
Night club and/or gambling setting

Cinematic elements
Black and white, or desaturated color cinematography
Low angle shooting, Dutch angles, and expressionistic techniques
Unusual visual effects and sequences
Night settings and shadowy interiors
Use of cinematic composition to suggest alienation
Use of voice-over

Thematic elements
Sense of fatalism
Sexual/romantic obsession
Inherent corruption of society or humanity
Entrapment

Plot/screenwriting elements
Convoluted story line
Use of flashbacks
Hard-boiled dialogue/repartee
Spoken narratives (voice-over)
Protagonist's presence in virtually every scene
Story told from criminal's perspective
Murder or heist at the center of the story
False accusation (or fear of same)
Betrayal or double-cross
Inevitability of protagonist's doom
Bleak ending — While some critics insist that for a noir to be truly authentic it must have a bleak ending (e.g., Scarlet Street), many acknowledged classics of the genre have definitely happy endings, such as the seminal Stranger on the Third Floor, The Big Sleep, Dark Passage, and The Dark Corner. The tone of many noir endings is ambivalent, e.g., Pitfall, in which the protagonist survives but his marriage is badly damaged.

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See also

- [Pulp noir](#)

Reference

1. ^ Silver and Ward, 415-417

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Bad girl movies

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"[Bad girl movies](#)" are a subcategory of *film noir* labeled by latter-day *movie* buffs to describe the dark films of the 1940s and 1950s starring beautiful women who were usually on the wrong side of the law. The movie *posters* to these films usually featured sexy artwork of the lady in question, posed seductively, and these images today in original posters and reproductions are as collected today, as are the films themselves are on VHS and DVD.

Among the classic "bad girl" performances are:

Barbara Stanwyck in Double Indemnity (1944)
Gene Tierney in Leave Her to Heaven (1945)
Lana Turner in The Postman Always Rings Twice (1946)
Ann Savage in Detour (1946)
Jane Greer in Out of the Past (1948)
Joan Bennett in Scarlet Street (1948)
Rita Hayworth in Gilda (1946) and The Lady from Shanghai (1948)
Marilyn Monroe in Niagara (1953)
Cleo Moore in One Girl's Confession (1953)

Jane Russell in The Revolt of Mamie Stover (1956)
Mamie Van Doren in High School Confidential (1958)

Stanwyck, Savage, Bennett, Moore and Van Doren made multiple films that fall into the "bad girl movie" category as did Ava Gardner, Gloria Grahame, Dorothy Malone, Beverly Michaels, Lizabeth Scott, Audrey Totter, Claire Trevor, Marie Windsor, and Shelley Winters.

Perhaps the ultimate bad girl movies are women's prison films with the women in question behind bars; the majority of these films were made well after the classical film noir period and include one of the more socially-conscious films of the genre, Why Must I Die?.

Categories: *Film genres*
Bad girl movies | *Neo-noir |* *Pulp noir*

Neo-noir

Neo-noir is a term given to the modern trend of incorporating aspects of *film noir* into *films* of other genres. Similarly, the term can be applied to other works of fiction that incorporate these elements.

Although there have arguably been no new major films in the classic film noir genre since the early 1960s, the genre has had significant impact on other genres. These films usually incorporate both thematic elements, such as the character trapped in a situation and making choices out of desperation or nihilistic moral systems, and visual elements, such as low-key lighting. As film noir can be seen as an early parallel to independent films (given the lack of attention that studios paid to many noir projects) it is fitting that many neo-noir films are also independent.

Works that can be described as neo-noir include dystopian films such as Soylent Green, particularly 1980s cyberpunk, such as Blade Runner. Some more recent examples from this genre include Heat, The Grifters, L.A. Confidential, Pulp Fiction, Streets of Fire, The Usual Suspects, Memento, Minority Report, Confidence, The Ice Harvest, Sin City, Dark City and the 2005 film Brick. Film critic Roger Ebert said that Brick was "noir to its very bones". The trend has surfaced in television series as well, including shows, such as Miami Vice of the 1980s, Batman: The Animated Series of the 1990s, and Veronica Mars of the 2000s.

A hybrid between film noir and cyberpunk is also called Tech-noir such as seen in Blade Runner.

Categories: Film noir | Film styles | Film genre
Bad girl movies | Neo-noir | Pulp noir

Pulp noir

Pulp noir is considered a sub-division of *film noir*. Whereas film noir directly involves characters living bleak existences to accomplish a goal with odds against them, pulp noir often portrays a grittier, one-man-army. Typically, the main character has no distinguished abilities but can hold ground against seemingly impossible odds. Pulp noir gives the same film noir heros and villains with more of an urban edge.

Examples of this include films Sin City, and Reservoir Dogs. The videogame Max Payne would also be characterized as 'pulp noir'.

When thinking of Pulp refer to the old school adventures from the 20's and 30's heroes like Doc Savage, The Shadow and John Carter of Mars. The heroes are larger than life, the villains are dark, sinister and always evil.

Noir is a bit fuzzier on the morality. More along the lines of the Maltese Falcon where it is harder to tell the difference between the good guys and the bad guys and they will often (grudgingly) work together.

References

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Bad girl movies | Neo-noir | Pulp noir

Historical film

The historical drama is a *film genre* in which stories are based more or less accurately upon historical events and famous persons.

The following are examples of well-known historical dramas, and their subject matter.

Alexander Nevsky (Alexander Nevsky)
All the President's Men (the Watergate scandal)
Anne of the Thousand Days (Anne Boleyn)
The Battle of Algiers (the Algerian War of Independence)
The Battleship Potemkin (the Battleship Potemkin uprising)
Beau Brummell (Beau Brummell)
Braveheart (William Wallace)
'Breaker' Morant (Breaker Morant)
A Bridge Too Far (Operation Market Garden)
The Charge of the Light Brigade (the Charge of the Light Brigade)
Cromwell (Oliver Cromwell)
Elizabeth (Elizabeth I of England)
Downfall (the defeat of Adolf Hitler)
Fire Over England (the Spanish Armada)
Gandhi (Mahatma Gandhi)
Gladiator (the reign of Commodus)
Glory (the 54th Massachusetts Volunteer Infantry)
Gone with the Wind (the American Civil War)
Good Night, and Good Luck (Edward R. Murrow)
Henry V (Henry V of England)
Henry VIII and His Six Wives (Henry VIII of England)
Hotel Rwanda (the Rwandan Genocide)
Jesus of Nazareth (movie) (Jesus Christ)
Judgment at Nuremberg (the Nuremberg Trials)
Kagemusha (the Battle of Nagashino)
The Killing Fields (the Khmer Rouge)
Lady Caroline Lamb (Lady Caroline Lamb)
Lady Jane (Lady Jane Grey)
The Lion in Winter (Henry II of England)

The Longest Day (D-Day)
The Madness of King George (George III of the United Kingdom)
A Man for All Seasons (Thomas More)
Mary, Queen of Scots (Mary I of Scots)
Michael Collins (Michael Collins)
Mrs. Brown (Queen Victoria and John Brown)
Mutiny on the Bounty (the mutiny on the Bounty)
A Night to Remember (the Titanic disaster)
The Private Life of Henry VIII (Henry VIII of England)
Queen Christina (Christina of Sweden)
Quest for fire
Ragtime (New York City in the 1910s)
Richard III (two versions) (Richard III of England)
The Right Stuff (the Project Mercury)
Roots (the slave trade)
Saving Private Ryan (D-Day and its aftermath)
Schindler's List (Oskar Schindler)
Sink the Bismarck! (the German battleship Bismarck)
Spartacus (Spartacus)
Titanic (the Titanic disaster)
Tora! Tora! Tora! (the attack on Pearl Harbor)
Waterloo (the Battle of Waterloo)
Young Bess (Elizabeth I of England)
Young Winston (Winston Churchill)
Z (the assassination of Gregoris Lambrakis)

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Science fiction film

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Science fiction has been a *film* genre since the earliest days of cinema. Science fiction films have explored a great range of subjects and themes, including many that can not be readily presented in other *genres*. Science fiction films have been used to explore sensitive social and political issues, while often providing an entertaining story for the more casual viewer. Today, science fiction films are in the forefront of new *special effects* technology, and the audience has become accustomed to displays of realistic alien life forms, spectacular space battles, energy weapons, faster than light travel, and distant worlds.

There are many memorable sf films, and an even greater number that are mediocre or even among the worst examples of film production. It took many decades, and the efforts of

talented teams of *film producers*, for the science fiction film to be taken seriously as an art form. There is much genre cross-over with science fiction, particularly with *horror films* (such as Alien (1979)).

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- 5 Science fiction as social commentary
- 6 Influence of classic sci-fi authors

History

Movies that could be categorized as belonging to the science fiction genre first appeared during the *silent film era*. However these were generally singular efforts that were based on the works of notable authors, such as Fritz Lang's 1927 silent film Metropolis. It was only in the 1950s that the genre came into its own, reflecting the growing output of science fiction pulp magazines and books. But it took Stanley Kubrick's 1968 landmark picture 2001: A Space Odyssey before the genre was taken seriously.

Since that time science fiction movies have become one of the dominant box office staples, pulling in large audiences for blockbuster movies such as Star Wars Episode IV: A New Hope, Jurassic Park, Independence Day, and The Day After Tomorrow. Science fiction films have been in the forefront of special effects technology, and have been used as a vehicle for biting social commentary for which this genre is ideally suited.

Definition

Defining precisely which movies belong to the science fiction genre is often difficult, as there is no universally accepted definition of the genre, or in fact its underlying genre in literature. According to one definition:

Science fiction film is a *film genre* which emphasizes actual, extrapolative, or speculative science and the empirical method, interacting in a social context with the lesser emphasized,

but still present, transcendentalism of magic and religion, in an attempt to reconcile man with the unknown (Sobchack 63).

This definition assumes that a continuum exists between (real-world) empiricism and (supernatural) transcendentalism, with science fiction film on the side of empiricism, and *horror film* and *fantasy film* on the side of transcendentalism. However, there are numerous well-known examples of science fiction horror films, epitomized by such pictures as Frankenstein and Alien. And the Star Wars films blend elements typical of science fiction film (such as spaceships, androids and ray guns) with the mystical "Force", a magical power that would seem to fit the fantasy genre better than science fiction. Movie critics therefore sometimes use terms like "Sci Fi/Horror" or "Science Fantasy" to indicate such films' hybrid status.

The visual style of science fiction film can be characterized by a clash between alien and familiar images. This clash is implemented in the following ways:

1. Alien images become familiar
   o In A Clockwork Orange, the repetitions of the Korova Milkbar make the alien decor seem more familiar.
2. Familiar images become alien
   o In Dr. Strangelove, the distortion of the humans make the familiar images seem more alien.
3. Alien and familiar images are juxtaposed
   o In The Deadly Mantis, the giant praying mantis is shown climbing the Washington Monument.

Cultural theorist Scott Bukatman has proposed that science fiction film is the main area in which it is possible in contemporary culture to witness an expression of the sublime be it through exaggerated scale (the Death Star in Star Wars Episode IV: A New Hope), apocalypse (Independence Day) or transcendence (2001: A Space Odyssey).

Themes

A science fiction film will be speculative in nature, and often includes key supporting elements of science and technology. However, as often as not the "science" in a *Hollywood* sci-fi movie can be considered pseudo-science, relying primarily on atmosphere and quasi-scientific artistic fancy than facts and conventional scientific theory. The definition can also vary depending on the viewpoint of the observer. What may seem a science fiction film to one viewer can be considered fantasy to another.

Many science fiction films include elements of mysticism, occult, magic, or the supernatural, considered by some to be more properly elements of fantasy or the occult (or religious) film. This transform the movie genre into a science fantasy with a religious or quasi-religious philosophy serving as the driving motivation. The movie Forbidden Planet employs many common science fiction elements, but the nemesis is a powerful creature with a resemblance to an occult demonic spirit (Some interpretations see it, however, as a manifestation of the Freudian Id, made material by alien superscience). The Star Wars series employed a magic-like philosophy and ability known as the "Force" (see entry on 'Midi-

chlorians'). Chronicles of Riddick (2004) included quasi-magical elements resembling necromancy and elementalism.

Some films blur the line between the genres, such as movies where the protagonist gains the extraordinary powers of the *superhero*. These films usually employ a quasi-plausible reason for the hero gaining these powers. Yet in many respects the film more closely resembles fantasy than sci-fi.

Not all science fiction themes are equally suitable for movies. In addition to science fiction horror, space opera is most common. Often enough, these films could just as well pass as *westerns* or WWII movies if the science fiction props were removed. Common themes also include voyages and expeditions to other planets, and dystopias, while utopias are rare.

Special effects in science fiction movies range from laughable to ground-breaking. Milestones in this respect include Stanley Kubrick's 2001: A Space Odyssey, the Star Wars films, Star Trek: The Motion Picture and, more recently, The Matrix.

Imagery

As was illustrated by Vivian Sobchack, one sense in which the science fiction film differs from the fantasy film is that the former seeks to achieve our belief in the images we are viewing while fantasy instead attempts to suspend our disbelief. The science fiction film displays the unfamiliar and alien in the context of the familiar, thereby making the images appear almost ordinary and even commonplace.

Despite the alien nature of the scenes and science fictional elements of the setting, the imagery of the film is related back to mankind and how we relate to our surroundings. While the sf film strives to push the boundaries of the human experience, they remain bound to the conditions and understanding of the audience and thereby contain prosaic aspects, rather than being completely alien or abstract.

Genre films such as westerns or war movies are bound to a particular area or time period. This is not true of the science fiction film. However there are several common visual elements that are evocative of the genre. These include the spacecraft or space station, alien worlds or creatures, robots, and futuristic gadgets. More subtle visual clues can appear with changes the human form through modifications in appearance, size, or behavior, or by means a known environment turned eerily alien, such as an empty city.

Scientific elements

While science is a major element of this genre, many movie studios take significant liberties with what is considered conventional scientific knowledge. Such liberties can be most readily observed in films that show spacecraft maneuvering in outer space. The vacuum should preclude the transmission of sound or maneuvers employing wings, yet the sound track is filled with inappropriate flying noises and changes in flight path resembling an aircraft banking. The film makers assume that the audience will be unfamiliar with the

specifics of space travel, and focus is instead placed on providing acoustical atmosphere and the more familiar maneuvers of the aircraft.

Similar instances of ignoring science in favor of art can be seen when movies present environmental effects. Entire planets are destroyed in titanic explosions requiring mere seconds, whereas an actual event of this nature would likely take many hours. A star rises over the horizon of a comet or a Mercury-like world and the temperature suddenly soars many hundreds of degrees, causing the entire surface to turn into a furnace. In reality the energy is initially reaching the ground at a very oblique angle, and the temperature is likely to rise more gradually.

The role of the scientist has varied considerably in the science fiction film genre, depending on the public perception of science and advanced technology. Starting with Dr. Frankenstein, the mad scientist became a stock character who posed a dire threat to society and perhaps even civilization. In the monster movies of the 1950s, the scientist often played a heroic role as the only person who could provide a technological fix for some impending doom. Reflecting the distrust of government that began in the 1960s in the U.S., the brilliant but rebellious scientist became a common theme, often serving a Cassandra-like role during an impending disaster.

Alien life forms

The concept of life, particularly intelligent life, having an extra-terrestrial origin is a popular staple of science fiction films. Early films often used alien life forms as a threat or peril to the human race, where the invaders were frequently fictional representations of actual military or political threats on Earth. Later some aliens were represented as benign and even beneficial in nature in such films as E.T. The Extraterrestrial and Close Encounters of the Third Kind. Aliens in contemporary films are still often depicted as hostile, however, such as those in the Alien series of films.

In order to provide subject matter to which audiences can relate, the large majority of intelligent alien races presented in films have an anthropomorphic nature, possessing human emotions and motivations. Often they will embody a particular human stereotype, such as the barbaric warriors, scientific intellectuals, or priests and clerics. They will frequently appear to be nearly human in physical appearance, and communicate in a common Earth tongue, with little trace of an accent. Very few films have tried to represent intelligent aliens as something utterly different from human kind (e.g. Solaris).

Disaster films

Main article: Disaster film

A frequent theme among sci-fi films is that of impending or actual disaster on an epic scale. These often address a particular concern of the writer by serving as a vehicle of

warning against a type of activity, including technological research. In the case of alien invasion films, the creatures can provide as a stand-in for a feared foreign power.

Disaster films typically fall into the following general categories:

Alien invasion — hostile extraterrestrials arrive and seek to supplant humanity. They are either overwhelmingly powerful or very insidious. Typical examples include The War of the Worlds (1953, 2005) and Invasion of the Body Snatchers (1956, 1978, 1993).
Environmental disaster — such a major climate change, or an asteroid or comet strike. Typical examples include Soylent Green (1973), Armageddon (1998), and The Day After Tomorrow (2004).
Man supplanted by technology — typically in the form of an all-powerful computer, advanced robots or cyborgs, or else genetically-modified humans or animals. Typical examples include The Matrix (1999) and I, Robot (2004).
Nuclear war — usually in the form of a dystopic, post-holocaust tale of grim survival. Typical examples include Dr. Strangelove (1964), The Terminator (1984), and Mad Max Beyond Thunderdome (1985).
Pandemic — a highly lethal disease, often one created by man, wipes out most of humanity in a massive plague. Typical examples include The Andromeda Strain (1971), 12 Monkeys (1995), and Outbreak (also 1995).

Time travel movies can also exploit the potential for disaster as a motivation for the plot, or they can be the root cause of a disaster by wiping out recorded history and creating a new future. For example, The Terminator series of films employs time travel in this fashion (see also "Time travel" below).

Monster films

While not usually depicting danger on a global or epic scale, science fiction film also has a long tradition of movies featuring monster attacks. These differ from similar films in the horror or fantasy genres because science fiction films typically rely on a scientific (or at least pseudo-scientific) rationale for the monster's existence, rather than a supernatural or magical reason. Often, the science fiction film monster is created, awakened, or "evolves" because of the machinations of a mad scientist, a nuclear accident, or a scientific experiment gone awry. Typical examples include The Beast from 20,000 Fathoms (1953), the Godzilla series of films, and Jurassic Park (1993).

Many such films could be classified as either science fiction or horror (or in fact, both). Examples include such iconic films as Alien, Creature from the Black Lagoon and Frankenstein, as well as diverse offerings like Deep Blue Sea, Resident Evil and The Thing.

Mind and identity

The core mental aspects of what makes us human has been a staple of science fiction films, particularly since the 1980s. Blade Runner examined what made an organic-creation a human, while the RoboCop series saw a android mechanism fitted with the brain and

reprogrammed mind of a human to create a cyborg. The idea of brain transfer was not entirely new to science fiction film, as the concept of the "mad scientist" transferring the human mind to another body is as old as Frankenstein.

In the 1990s, Total Recall began a thread of films that explored the concept of reprogramming the human mind. This was reminiscient of the brainwashing fears of the 1950s that appeared in such films as A Clockwork Orange and The Manchurian Candidate. The cyberpunk film Johnny Mnemonic used the reprogramming concept for a commercial purpose as the human became a data transfer vessel. Voluntary erasure of memory is further explored as themes of the films Paycheck and Eternal Sunshine of the Spotless Mind. In Dark City, human memory and the fabric of reality itself is reprogrammed wholesale. Serial Experiments Lain also explores the idea of reprogrammable reality and memory.

The idea that a human could be entirely represented as a program in a computer was a core element of the film Tron. This would be further explored in The Lawnmower Man, and the idea reversed in Virtuosity as a computer program sought to become a real person. In the Matrix series, the virtual reality world became a real world prison for humanity, managed by intelligent machines. In eXistenZ, the nature of reality and virtual reality become intermixed with no clear distinguishing boundary. Likewise The Cell intermixed dreams and virtual reality, creating a fantasy realm with no boundaries.

Robots

Robots have been a part of science fiction since the Czech playwright Karel apek coined the word in 1881. In early films, robots were usually played by a human actor in a boxy metal suit, as in The Phantom Empire. The robot girl in Metropolis is an exception to that rule. The first sophisticated robot in an American film was played by Michael Rennie in The Day the Earth Stood Still (and yes, at least in the original story, the character played by Michael Rennie was the robot). Robots in film have become increasingly advanced in design, although they seldom resemble the real robots now used in automated industry. They usually look human, but walk stiffly and talk with a flat affect. Robots in films are often sentient and sometimes sentimental. Popular example include C3PO and R2D2 from Star Wars. Robots have filled the roles of supporting hero, sidekick, extra (often to confirm that the film in question is set in the future), villain, or monster and in some cases have been the leading characters. One popular theme is whether robots will someday replace man, a question raised in the film adaptation of Isaac Asimov's I, Robot.

Time travel

The concept of time travel, or travelling backwards and forwards through time, has always been a popular staple of science fiction film, as well as in various sci-fi television series. This usually involves the use of some type of advanced technology, such as H. G. Wells' classic The Time Machine, or the Back to the Future trilogy. Other movies have employed Special Relativity to explain travel far into the future, including the Planet of the Apes series.

More conventional time travel movies use technology to bring the past to life in the present (or a present that lies in our future). The movie Iceman (1984) dealt with the reanimation of a frozen Neanderthal (similar to the 1950 Christopher Lee film Horror Express), a concept later spoofed in the comedy Encino Man (1992). The Jurassic Park series portrayed cloned life forms grown from DNA ingested by insects that were frozen in amber. The movie Freejack (1992) has victims of horrible deaths being pulled forward in time just a split-second before their demise, and then used for spare body parts.

A common theme in time travel movies is dealing with the paradoxical nature of travelling to the past. The film La Jetée (1962) has a self-fulfilling quality as the main character as a child witnesses the death of his future self. It famously inspired 12 Monkeys (1995). In Slaughterhouse-Five (1969) the main character jumps backwards and forwards across his life, and ultimately accepts the inevitability of his final fate.

The Back to the Future series goes one step further and explores the result of altering the past, while in Star Trek: First Contact (1996) the crew must rescue the Earth from having its past altered by time-travelling aliens. The Terminator series employs self-aware machines instead of aliens, which travel to the past in order to gain victory in a future war.

Film versus literature

When compared to literary works, such films are an expression of the genre that often rely less on the human imagination and more upon the visual uniqueness and fanciful imagery provided through *special effects* and the creativity of artists. The special effect has long been a staple of science fiction films, and, especially since the 1960s and 1970s, the audience has come to expect a high standard of visual rendition in the product. A substantial portion of the budget allocated to a sci-fi film can be spent on special effects, and not a few rely almost exclusively on these effects to draw an audience to the theater (rather than employing a substantial plot and engaging drama).

Science fiction literature often relies upon story development, reader knowledge, and the portrayal of elements that are not readily displayed in the film medium. In contrast, science fiction films usually must depend on action and suspense to entertain the audience, thus favoring battle scenes and threatening creatures over the more subtle plot elements of a drama, for example. There are, of course, exceptions to this trend, and some of the most critically-acclaimed sci-fi movies have relied primarily on a well-developed story and unusual ideas, instead of physical conflict and peril. Nevertheless, few science fiction books have been made into movies, and even fewer successfully.

Science fiction as social commentary

This film genre has long served as a vehicle for thinly-disguised and often thoughtful social commentary. Presentation of issues that are difficult or disturbing for an audience can be made more acceptable when they are explored in a future setting or on a different, earth-like world. The altered context can allow for deeper examination and reflection of the ideas presented, with the perspective of a viewer watching remote events.

The type of commentary presented in a science fiction film often an illustrated the particular concerns of the period in which they were produced. Early sci-fi films expressed fears about automation replacing workers and the dehumanization of society through science and technology. Later films explored the fears of environmental catastrophe or technology-created disasters, and how they would impact society and individuals.

The monster movies of the 1950s—like Godzilla (1954)—served as stand-ins for fears of nuclear war, communism and views on the cold war. In the 1970s, science fiction films also became an effective way of satirizing contemporary social mores with Silent Running and Dark Star presenting hippies in space as a riposte to the militaristic types that had dominated earlier films, Stanley Kubrick's A Clockwork Orange presenting a horrific vision of youth culture, Logan's Run depicting a futuristic swingers society and The Stepford Wives anticipating a reaction to the women's liberation movement.

Enemy Mine demonstrated that the foes we have come to hate are often just like us, even if they appear alien. Movies like 2001, Jurassic Park, Blade Runner, and Tron examined the dangers of advanced technology, while RoboCop, 1984, and the Star Wars films illustrate the dangers of extreme political control. Both Planet of the Apes and The Stepford Wives commented on the politics and culture of contemporary society.

Contemporary science fiction films continue to explore social and political issues. One recent example would be 2002's Minority Report, debuting in the months after the terrorist attacks of September 11, 2001 and focused on the issues of police powers, privacy and civil liberties in the near-future United States.

Influence of classic sci-fi authors

Jules Verne was the first major science fiction author to be adapted for the screen with Melies Le Voyage dans la Lune (1902) and 20,000 Leagues Under the Sea (1907), but these only used Verne's basic scenarios as a framework for fantastic visuals. By the time Verne's work fell out of copyright in 1950 the adaptations were treated as period pieces. His works have been adapted a number of times since then, including 20,000 Leagues Under the Sea in 1954, From the Earth to the Moon in 1958, and Journey to the Center of the Earth in 1959.

H. G. Wells has had better success with The Invisible Man, Things to Come and The Island of Doctor Moreau all being adapted during his lifetime with good results while The War of the Worlds was updated in 1953 and again in 2005, adapted to film at least four times altogether. The Time Machine has had two film versions (1961 and 2002) while Sleeper in part is a pastiche of Wells' 1910 novel The Sleeper Awakes.

With the drop off in interest in science fiction films during the 1940s few of the 'golden age' sci-fi authors made it to the screen. A novella by John W. Campbell provided the basis for The Thing from Another World (1951). Robert A. Heinlein contributed to the screenplay for Destination Moon in 1950, but none of his major works were adapted for the screen until the 1990s: The Puppet Masters in 1994 and Starship Troopers in 1997. L. Ron Hubbard had to wait until 2000 for the disastrous flop Battlefield Earth. Isaac Asimov can rightly be cited as an influence on the Star Wars and Star Trek films but it was not until 2004 that a version of I, Robot was produced.

The most successful adaptation of a sci-fi author was Arthur C. Clarke with 2001 and its sequel. Reflecting the times, two earlier science fiction works by Ray Bradbury were adapted for cinema in the 1960s with Fahrenheit 451 and The Illustrated Man. Kurt Vonnegut's Slaughter-house Five was filmed in 1971 and Breakfast of Champions in 1998.

More recently Phillip K. Dick has become the most influential of sci-fi authors on science fiction film. His work manages to evoke the paranoia that has been a central feature of the genre without invoking alien influences. Films based on Dick's works include Blade Runner (1982), Total Recall (1990), Minority Report (2002), and Paycheck (2003). These film versions are often only loose adaptations of the original story, being converted into an action-adventure film in the process.

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Categories: *Film genres*
Crime film | Film noir | Historical film | Science fiction film | Sports film | War film | Western film

Science fiction Western

A science fiction Western is a work of fiction which has elements of both the *science fiction* and *Western genres*. Science fiction elements are transported to the American West, in a steampunk fashion.

Western Science Fiction occurs in the past, or in a world resembling the past, in which modern or future technology exists. The anachronistic technology of these stories is present because scientific paradigms occurred earlier in history but are implemented via industrial elements present at that time, or because technology is brought from another time or place.

Contents

Differences in Science Fiction genres

The genre differs from Steampunk primarily in that the setting is the American Old West rather than the Victorian era. The genre differs from *Space western* in that it has **Science Fiction** themes or technology in a Western setting rather than Western frontier themes in an Outer space setting.

Examples

The film serial The Phantom Empire may be the earliest science fiction Western. Since then, science fiction Westerns have appeared in film, television, novels, comic books, anime and other media. Since the characteristic elements of science fiction can occur in any setting, science fiction lends itself to combination with other genres (Gunn). In 1953, J. B. Priestley described the "Western" as one of the three types of science fiction.

Film

Alien Outlaw
The American Astronaut
As Time Goes By
The Aurora Encounter
Back to the Future Part III
The Beast of Hollow Mountain
Futureworld
Jesse James Meets Frankenstein's Daughter
Moon Zero Two
Oblivion
Oblivion 2: Backlash
Outland
Serenity
Timerider: The Adventure of Lyle Swann

The Valley of Gwangi
Welcome to Blood City
Westworld
Wild Wild West

Science fiction Western | *Space western*

Space western

Space Western is a genre of science fiction that transposes themes of American western books and film to a backdrop of futuristic space frontiers.

Contents

- *1 "The Final Frontier" as a backdrop*
- 2 Differences in Science Fiction genres
- 3 Examples
  - 3.1 Film

"The Final Frontier" as a backdrop

This term doesn't have anything to do with wearing cowboy hats and roping steers. It supposes that the future of space exploration will be much like the taming of the old west in the United States of America.

This "frontier stories" view of the future is only one of many ways to look at space exploration, and not one that is held in high regard by scientists and futurologists like Raymond Kurzweil, who assert that humans will evolve past the need for rocket ships in the near future.

The Turkey City Lexicon, a document produced by the Turkey City science fiction writers' workshop, condemns the space western as "The most pernicious suite of 'Used Furniture' [that is, use of a pre-established background instead of a freshly created world]. The grizzled space captain swaggering into the spacer bar and slugging down a Jovian brandy, then laying down a few credits for a space hooker to give him a Galactic Rim Job."

Galaxy ran an ad on its back cover, "You won't find it in Galaxy", which gave the beginnings of make-believe parallel western and sf stories featuring a character named Bat Durston. From this ad stemmed the derisive term "Bat Durston" to refer to the subgenre. A Bat Durston is always a derogatory term, indicating that the entire story could be transplanted to the West without more than cosmetic changes. If the story uses Western motifs but contains a speculative element that can not be removed without redoing the plot, it may be a Space Western but not a Bat Durston.

Differences in Science Fiction genres

Space western differs from *Western science fiction* in that it has Western frontier themes in an Outer space setting rather than **Science fiction** themes in a Western setting.

Examples

The influence of Westerns on Gene Roddenberry's original concept for Star Trek can be seen in the series' opening narration, "Space, the final frontier...". Roddenberry described Star Trek to network executives as "Wagon Train to the stars."

One recent hybrid of Westerns and science fiction is the television series Firefly and its cinematic follow-up Serenity. This series not only used Western ideas such as the lawless frontier and the spiritually wounded veteran, but also included Western elements in costuming, design and dialogue. The back-story of Firefly has been called a deliberate echo of the post-Civil War setting of many Westerns, with a hero who fought for the losing side.

Anime

Cowboy Bebop
Outlaw Star
Trigun
Wild ARMs
Gun X Sword

Film

The American Astronaut
Bravestarr: The Legend
Galaxina
Moon Zero Two
Outland
Serenity
Star Trek V: The Final Frontier - the scenes on Nimbus III are heavily influenced by Westerns

Categories: Film genres | Science fiction Westerns | Science fiction genres | Western Science fiction Western | Space western

Sports film

Sports film is a *film genre* that uses sport as the theme of a *film*. Examples of sports films:

Contents

- 1 American Football
- 2 Auto racing
- 4 Basketball
- 5 Boxing
- 7 Curling
- 8 Cycling
- 9 Football (soccer)
- 10 Golf
- 11 Hockey
- 12 Horse racing
- 13 Martial arts
- 14 Skateboarding
- 15 Track
- 16 Wrestling
- 17 Other

American Football

(2006) We Are... Marshall
(2004) Friday Night Lights
(2003) Radio
(2000) Remember the Titans
(2000) The Replacements
(1999) Any Given Sunday
(1999) Varsity Blues
(1998) The Waterboy
(1993) The Program
(1993) Rudy
(1991) The Last Boy Scout
(1988) Everybody's All-American
(1986) Wildcats
(1983) All the Right Moves
(1979) North Dallas Forty
(1978) Heaven Can Wait

(1977) Semi-Tough
(1974) The Longest Yard (remade in 2005; see also Mean Machine, a 2001 adaptation featuring football (soccer))
(1971) Brian's Song (made for TV; remade in 2001, also for TV)
(1940) Knute Rockne, All American
(1932) Horse Feathers

Auto racing

(2004) 3: The Dale Earnhardt Story (made for TV)
(2004) NASCAR: The IMAX Experience
(2000) Driven
(1990) Days of Thunder
(1983) Heart Like a Wheel
(1971) Le Mans
(1969) Winning
(1966) Grand Prix
(1966) Red Line 7000

Basketball

(2006) Glory Road
(2005) Coach Carter
(2005) The Year of the Yao (documentary)
(2002) Like Mike
(2002) A Season on the Brink (made for TV)
(1998) He Got Game
(1997) The Sixth Man
(1996) Space Jam
(1996) Rebound: The Legend of Earl "The Goat" Manigault
(1994) Blue Chips
(1994) Hoop Dreams (documentary)
(1992) White Men Can't Jump
(1986) Hoosiers

Boxing

(2005) Cinderella Man
(2004) Million Dollar Baby
(2001) Ali
(2001) Carman The Champion
(2000) Girlfight

(1999) The Hurricane
(1996) When We Were Kings (documentary)
(1980) Raging Bull
(1979) The Champ
(1976-1990) Rocky series
(1972) Fat City
(1962) Requiem for a Heavyweight
(1956) Somebody Up There Likes Me
(1956) The Harder They Fall
(1954) On the Waterfront
(1952) The Square Ring
(1949) Champion
(1947) Body And Soul

Curling

- **(2002) Men with Brooms**

Cycling

- **(1985) American Flyers**

- **(1979) Breaking Away**

Football (soccer)

(2006) Goal! 2
(2006) Goal!
(2005) The Game of Their Lives
(2005) Kicking & Screaming
(2005) Pelé Forever (documentary)
(2005) Real, The Movie
(2003) The Other Final (documentary)
(2003) Das Wunder von Bern (German)
(2002) Bend It Like Beckham
(2001) Mean Machine (adaptation of the 1974 American football movie The Longest Yard)
(2001) Shaolin Soccer
(1996) Fever Pitch
(1996) When Saturday Comes

(1992) Ladybugs
(1986) Hero (documentary)
(1981) Escape to Victory (known as Victory in the United States)
(1979) Yesterday's Hero
(1939) The Arsenal Stadium Mystery

Golf

   (2005) The Greatest Game Ever Played
(2004) Bobby Jones: Stroke of Genius
(2000) The Legend of Bagger Vance
(1996) Happy Gilmore
(1996) Tin Cup
(1988) Caddyshack II
(1980) Caddyshack

Hockey

   (2004) Miracle
(2002) Slap Shot 2: Breaking the Ice
(1999) Mystery, Alaska
(1995) Sudden Death
(1992, 1994, 1996) The Mighty Ducks trilogy
(1986) Youngblood
(1977) Slap Shot

Horse racing

   (2003) Seabiscuit
(1983) Phar Lap
(1978) International Velvet
(1944) National Velvet

Martial arts

   Note: Films should not be listed here unless the sporting aspects of martial arts play a major part in the plot.
   (1994) The Next Karate Kid
(1992) Sidekicks
(1989) The Karate Kid, Part III

(1986) The Karate Kid, Part II
(1984) The Karate Kid

Skateboarding

(2005) Lords of Dogtown
(2003) Grind
(2001) Dogtown and Z-Boys (documentary)

Track

(2005) Four Minutes (made for TV)
(1998) Without Limits
(1997) Prefontaine
(1984) Running Brave
(1981) Chariots of Fire

Wrestling

(2000) Ready to Rumble (pro wrestling)
(1999) Beyond The Mat (pro wrestling)
(1987) Body Slam (pro wrestling)
(1987) Over the Top (arm wrestling)
(1985) Vision Quest (amateur wrestling)
(1973) The Wrestler (pro wrestling)

Other

(2005) First Descent (snowboarding)
(2004) Wimbledon (tennis)
(2002) Blue Crush (surfing)
(2002) Ping Pong (table tennis)
(2000) The Skulls (rowing)
(1995) The Break (tennis)
(1995) True Blue (rowing)
(1994) 8 Seconds (rodeo)
(1993) Cool Runnings (Bobsled)
(1963) This Sporting Life (rugby league)

Categories: *Film genres*

War film

Anti-war film

The war film is a *film genre* that has to do with warfare, usually focusing on naval, air, or land battles, but sometimes focusing instead on prisoners of war, covert operations, military training, or other related subjects. Sometimes they focus on daily military or civilian life in wartime without depicting battles directly. Their stories may be fiction, based on history, or docudrama.

The term *anti-war film* designates films which bring to the viewer the pain and horror of war.

Contents

- 1 History
    - *1.1 1920s and 1930s*
    - *1.2 1940s*
        - 1.2.1 Europe
        - 1.2.2 United States
    - *1.3 1950s and 1960s*
        - 1.3.1 POW films
        - 1.3.2 Commando films
        - 1.3.3 War epics
    - 1.4 Post-Vietnam films
- 2 The military and the movie industry
- 3 See also

History

1920s and 1930s

Films made in the years following World War I tended to emphasise the horror or futility of warfare, as in All Quiet on the Western Front (1930) and Grand Illusion (1937), but some glamorized warfare, in particular those based on the new technology of aerial combat in films such as Wings (1927), Hell's Angels (1930), and The Dawn Patrol (1930 and 1938 versions).

1940s

Europe

The first popular war films during the Second World War came from Britain and Germany, and were often documentary or semi-documentary in nature. Examples include The Lion Has Wings and Target for Tonight (British), and Sieg in Wessen (German).

By the early 1940s, the British film industry began to combine documentary techniques with fictional storylines in films like In Which We Serve (1942), Millions Like Us (1943) and The Way Ahead (1944).

United States

After the United States entered the war in 1941 *Hollywood* also began to mass-produce its own war films. Many of the American dramatic war films in the early 1940s were designed to celebrate American unity and demonize "the enemy." One of the conventions of the genre that developed during the period was a cross-section of the American people who come together as a crack unit for the good of the country. The American industry also produced films designed to extol the heroics of America's allies, such as Mrs Miniver (about a British family on the home front), Edge of Darkness (Norwegian resistance fighters), and The North Star (the Soviet Union).

1950s and 1960s

The years after World War II brought a large number of mostly patriotic war films, often based on true stories. Examples from Britain included The Dam Busters (1954), Dunkirk (1958), Reach for the Sky (1956) and Sink the Bismarck! (1960).

Hollywood films in the 1950s and 1960s were often inclined towards spectacular heroics or self-sacrifice in films like Sands of Iwo Jima (1949), Halls of Montezuma (1950) or D-Day the Sixth of June (1956). They also tended to toward stereotyping: typically, a small group of ethnically diverse men would come together but would not be developed much beyond their ethnicity; the senior officer would often be unreasonable and unyielding; almost anyone sharing personal information - especially plans for returning home - would die shortly thereafter; and anyone acting in a cowardly or unpatriotic manner would convert to heroism or die (or both, in quick succession). However, other films such as Command Decision and Twelve O'Clock High were able to examine the psychological effects of warfare and the strains of command.

POW films

A popular sub-*genre* of war films in the 1950s and '60s was the prisoner of war film. This was a form popularised in Britain, and usually recounted stories of real-life escapes from (usually German) P.O.W. camps in World War II. Examples include The Wooden Horse (1950), Albert R.N. (1953) and The Colditz Story (1955). Hollywood also made its own contribution to the genre with The Great Escape (1963) and the fictional Stalag 17 (1953). Other fictional P.O.W. films include The Captive Heart (1947), Bridge over the River Kwai (1957) , King Rat (1965) ,(Danger Within (1958) and Hart's War (2002). The British industry also produced a film based on German escapee Franz von Werra, The One That Got Away in (1957).

Commando films

Films based on real life commando missions like The Gift Horse (1952) (based on the St. Nazaire raid) and Ill Met by Moonlight (1956) would inspire a series of fictional adventure films popular in the 1960s, such as The Guns of Navarone (1961), The Dirty Dozen (1967) and Where Eagles Dare (1968).

War epics

The late 1950s and 1960s also brought some more thoughtful big-scale war films like David Lean's Bridge on the River Kwai (1957) and Lawrence of Arabia (1962), as well as a fashion for all-star epics based on real battles, and often quasi-documentary in style. This trend was started by Darryl F. Zanuck's production The Longest Day in 1962, based on the first day of the 1944 D-Day landings. Other examples included Battle of the Bulge (1965), Battle of Britain (1969), Waterloo (1970), Tora! Tora! Tora! (1970) (based on the Japanese attack on Pearl Harbor), Midway (1976) and A Bridge Too Far (1977). A more recent example is the American Civil War film Gettysburg, which was based on actual events during the battle, including the defense of Little Round Top by Colonel Joshua Chamberlain.

Post-Vietnam films

American war films produced during and just after the Vietnam War tended to reflect the disillusionment of the American public towards the war. Most films made after the Vietnam War delved more deeply into the horrors of war than movies made before it. (This is not to say that there were no such films before the Vietnam War; Paths of Glory is a notable critique of war from 1957, the very beginning of the Vietnam War era.)

The last film of what can be called the pre-Vietnam style is The Green Berets. Examples of post-Vietnam style films include Apocalypse Now, Platoon and Full Metal Jacket, which deal with Vietnam itself, and Catch-22 and M*A*S*H, which do not, but use earlier wars to explore similar issues.

The majority of war films concern the Vietnam conflict or the Second World War. Recent exceptions have included Ridley Scott's film Black Hawk Down, that dealt with the 1993 US involvement in Somalia, and Jarhead, about the 1990-91 Gulf War.

The military and the movie industry

Many war films have been produced with the cooperation of a nation's military forces. The United States Navy has been very cooperative since World War II in providing ships and technical guidance; Top Gun is the most famous example.

Typically, the military will not assist filmmakers if the film is critical of them. Sometimes the military demands some editorial control in exchange for their cooperation, which can bias the final result. The German Ministry of *Propaganda*, making the epic war film Kolberg in January 1945, used several divisions of soldiers as extras. Propaganda Minister Joseph Goebbels believed the impact of the film would offset the tactical disadvantages of the missing soldiers.

If the home nation's military will not cooperate, or if filming in the home nation is too expensive, another country's may assist. Many 1950s and 1960s war movies, including the *Oscar*-winning film Patton, were shot in Spain, which had large supplies of both Allied and Axis equipment. The Napoleonic epic Waterloo was shot in Ukraine (then part of the Soviet Union), using Soviet soldiers. Saving Private Ryan was shot with the cooperation of the Irish army.

See also

- [Propaganda](#)
    - *Top War Movies* at the Internet Movie Database
    - War Movies & Literature Discussion Forum [[*1*]]

Categories: *Film genres*

[Crime film](#) | [Film noir](#) | [Historical film](#) | [Science fiction film](#) | [Sports film](#) | [War film](#) | [Western film](#)

Anti-war film

An anti-war film is a *movie* that is perceived as having an anti-war theme. Some are *war movies* that show the negative aspects of war, while others satirize war in other ways. Many complex films may be seen as anti-war by some people, and pro-war by others.

Some seemingly anti-war films have been criticized as not truly being anti-war. This is due to the glorification of a form of masculinity that arises from exposure to war.[1]

Some films that are often thought of as anti-war films are:

All Quiet on the Western Front
Apocalypse Now
Ballad of a Soldier
The Bedford Incident
Born on the Fourth of July
'Breaker' Morant
The Bridge on the River Kwai
Catch 22
Come and See
Coming Home
Cross of Iron
The Deer Hunter
Dr. Strangelove
Fahrenheit 9/11
Full Metal Jacket
Gallipoli
Grand Illusion
Grave of the Fireflies
The Great Dictator
How I Won the War
Johnny Got His Gun
King of Hearts
Life Is Beautiful
M*A*S*H
Merry Christmas, Mr. Lawrence
Paths of Glory
Platoon
Schindler's List
Slaughterhouse-Five
Stalingrad
The Sorrow and the Pity
The Sand Pebbles
The Thin Red Line

Two Women
The World Says No to War (2003 documentary)

Categories: *Film genre*

Western film

Spaghetti Western

Back

The Western is an American *genre* in literature and *film*. Westerns are art works – *films*, literature, television and radio shows, sculpture (particularly that by Frederic Remington), and paintings – devoted to telling stories set in the 19th Century American West (and sometimes Mexico or the Australian outback, during the same time period), with the setting ocassionally portrayed in a romanticized light.

While the Western has been popular throughout the history of movies, it has decreased in prominence since the late 1970s.

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Definition

Westerns, by definition, are set in the Western United States, generally between the 1860's and 1900, With some incorporating the Civil War.

Westerns often involve semi-nomadic wanderers, often cowboys, whose sole possessions consisted of clothing, a revolver, and (optionally) a horse.

The technology of the era – such as the telegraph, printing press, and railroad – may appear, usually symbolizing the coming end of the frontier.

The Western takes these elements and uses them to tell simple morality tales, usually set against the spectacular scenery of the American West. Westerns often stress the harshness of the wilderness and frequently set the action in a desert-like landscape. Specific settings include lonely isolated forts, ranches, the isolated homestead, the saloon or the jail.

Other iconic elements in westerns include Stetsons and Spurs, Colt .45 revolvers, prostitutes and the faithful steed.

Common themes

The western film genre often portrays the conquest of the wilderness and the subordination of nature, in the name of civilization or the confiscation of the territorial rights of the original inhabitants of the frontier. The Western depicts a society organized around codes of honor, rather than the law, in which persons have no social order larger than their immediate peers, family, or perhaps themselves alone.

In the Western, these themes are forefronted, to the extent that the arrival of law and "civilization" is often portrayed as regrettable, if inevitable.

Western movies

A genre in which description and dialogue are lean, and the landscape spectacular, is well suited to film. Early Westerns were mostly filmed in the studio like other early Hollywood movies, but when locations shooting became more common, producers of Westerns used desolate corners of California, Arizona, Utah, Nevada, Colorado or Wyoming, often making the landscape not just a vivid backdrop, but a character in the movie. Productions were also filmed on location at *movie ranches*.

The Western genre itself has sub-genres, such as the epic Western, the shoot 'em up, singing cowboy Westerns, and a few comedy Westerns. The Western re-invented itself in the revisionist Western.

Cowboys and Gunslingers play prominent roles in Western movies. Often fights with Indians are depicted, with "revisionist" Westerns give the natives sympathetic treatment. Other recurring themes of westerns include western treks, and groups of bandits terrorizing small towns such as in The Magnificent Seven.

The Classical Western film

The western film traces its roots back to 1903's The Great Train Robbery, a *silent film* directed by Edwin S. Porter and starring Broncho Billy Anderson. The film's popularity opened the door for Anderson to become the screen's first cowboy star, making several hundred Western movie shorts. So popular was the genre that he soon had competition in the form of William S. Hart.

In the United States, the western has had an extremely rich history that spans many genres (*comedy*, *drama*, tragedy, parody, *musical*, *science fiction*, etc.). The golden age of the western film is epitomised by the work of two directors: John Ford (who often used John Wayne for lead roles) and Howard Hawks.

Spaghetti Westerns

Main article: Spaghetti Western

During the 1960s and 1970s, a revival of the Western emerged in Italy with the "Spaghetti Westerns" or "Italo-Westerns". Many of these films are low-budget affairs, shot in locations (for example: the Spanish desert region of Almería), chosen for cheapness and for similarity of landscape to those of the Southwestern United States. Spaghetti Westerns were characterised by the presence of more action and violence than the Hollywood westerns.

But the best of the genre, notably the films directed by Sergio Leone, have a parodic dimension (the strange opening scene of Once Upon a Time in the West being a reversal of Fred Zinnemann's High Noon opening scene) which gave them a different tone to the Hollywood westerns. Clint Eastwood became famous by starring in Spaghetti Westerns, although they were also to provide a showcase for other such considerable talents as Lee van Cleef, James Coburn, Terence Hill, Klaus Kinski, and Henry Fonda.

Revisionist Westerns

'Revisionist' is a term used in genre studies to describe films that change traditional elements of a genre.

After the early 1960s, many American filmmakers began to question and change many traditional elements of westerns. One major change was in the increasingly positive representation of Native Americans who had been treated as "savages" in early films. Audiences began to question the simple hero-versus-villain dualism and the morality of using violence to test one's character or to prove oneself right. Some recent Westerns give women more powerful roles.

Contemporary Westerns

Contemporary Westerns, as the name implies, are films that have contemporary American settings but nevertheless utilize Old West themes and motifs (a rebellious antihero, open plains and landscapes, climactic gunfights, etc.). For the most part, they still take place in the American West and reveal the progression of the Old West mentality into the late twentieth century. Examples include Sam Peckinpah's Bring Me the Head of Alfredo Garcia (1974), John Sayles' Lone Star (1996), Clint Eastwood's A Perfect World (1993), Tommy Lee Jones' The Three Burials of Melquiades Estrada (2005), Robert Rodríguez's Once Upon a Time In Mexico (2003)

Genre studies and Westerns

In the 1960s academic and critical attention to cinema as a legitimate art form emerged. With the increased attention, *film theory* was developed to attempt to understand the significance of film. From this environment emerged (in conjunction with the literary movement) an enclave of critical studies called genre studies. This was primarily a semantic and structuralist approach to understanding how similar films convey meaning. Long derided for its simplistic morality, the western film genre came to be seen instead as a series of conventions and codes that acted as a short-hand communication methods with the audience. For example, a white hat represents the good guy, a black hat represents the bad guy; two people facing each other on a deserted street leads to the expectation of a showdown; cattlemen are loners, townsfolk are family and community minded, e.t.c.. All western films can be read as a series of codes and the variations on those codes.

Since the 1970s, the western genre has been unraveled through a series of films that used the codes but primarily as a way of undermining them (Little Big Man and Maverick did this through comedy). Kevin Costner's Dances with Wolves actually resurrects all the original codes and conventions but "reverses the polarities" (the Native Americans are good, the U.S. Cavalry is bad). Clint Eastwood's Unforgiven uses every one of the original conventions, only reverses the outcomes (instead of dying bravely or stoically, characters whine, cry, and beg; instead of a good guy saving the day, irredeemable characters execute revenge; etc.).

One of the results of genre studies is that some have argued that "Westerns" need not take place in the American West or even in the 19th Century, as the codes can be found in other types of movies. For example, a very typical Western plot is that an eastern lawman heads west, where he matches wits and trades bullets with a gang of outlaws and thugs, and is aided by a local lawman who is well-meaning but largely ineffective until a critical moment when he redeems himself by saving the hero's life. This description can be used to describe any number of Westerns, as well as the action film Die Hard. Hud, starring Paul Newman, and Akira Kurosawa's Shichinin no samurai (The Seven Samurai), are other frequently cited examples of movies that don't take place in the American West but have many themes and characteristics common to Westerns. Likewise, it has been pointed out that films set in the old American West, may not necessarily be considered "Westerns."

Westerns in other Media

Westerns have branched out in other forms of media, most notably as either straight western stories, or western-*horror* hybrids, the latter of which have been done only a limited number of times on film, but much more in other media.

In comics, the western has been done straight, as in the classic comics of the lates forties and early fifties, featuring such revisionist (for the time) characters such as Pow-Wow Smith, and the more mainstream Hopalong Cassidy *[1]*.

In modern times, the western comic has been done in a more Weird West fashion, usually involving supernatural horror, as can be seen in such comics as Jeff Mariottes's Desperadoes series, the one-off graphic novel, The Wicked West, or the more name-brand Jonah Hex from DC Comics.

In games the western has started to take a more modern root as well, shifting away from the simple make-believe and cap-guns of yesteryear and into the realms of modern video- and pen-and-paper games. These too are often done either straight, or mixed, using the western-horror motif.

One of the most famous examples of the pen-and-paper variety is the horror-hybrid, Deadlands. Set in an alternate 1870's America, the game draws heavily on gothic horror conventions and old Native-American lore to derive its sense of the supernatural. Characters can get involved in situations ranging from banks heists to shoot-outs involving vampires and zombies over the course of their adventures.

Video games also use this same motif, one of the earliest horror-western games being Silverload for the PS1. The game has a variety of classic horror tropes in it, ranging from werewolves and vampires, to Satanic cults, that the player must contend with with nothing more than a trusty six-gun at his hip. In this same vein is the modern PS2/XBox first-person shooter, Darkwatch, in which the protagonist is himself a vampire, fighting through the west for either his own redemption, or furthering his own damnation.

A game which is a mix of straight western with a small amount of horror thrown in is the PS2 game, Red Dead Revolver from Capcom. It mostly follows a straight path, using many tropes made popular in the films of Sergio Leone for its basis, yet during a couple of levels throws in horror-related adjuncts, such as an evil carnival, or a ghost town where the bosses are implied to have either murdered the townsfolk, or to be dead themselves (such as a gunslinger who was hanged, but appears to fight once more, entering ghostly white and with the remnants of the noose still around his neck).

The classic computer game, The Oregon Trail is a western where in history is preserved as much as it can be for a medium in which interactivity is a requirement. In the game the character travels to California across the famous route that so many others took west, battling cold nights, dwindling supplies, and dysentery as opposed to the more fanciful vampires and undead ghouls of other games.

Another modern western game, Neversoft's GUN, also tries to tell a serious, straight western story. During the course of the game which contains a few Spaghetti-western tropes, the character engages in many historical missions, such as protecting Chinese rail-workers laying track, or joining with Clay Allison and his band of freedom fighters. Many minor details

have even been included, such as sod homes and brass brothel tokens, all to add to the realism.

Influences on and of the Western

Many Westerns after 1960 were heavily influenced by the Japanese samurai films of Akira Kurosawa. For instance The Magnificent Seven was a remake of Kurosawa's Seven Samurai, and both A Fistful of Dollars and Last Man Standing were remakes of Kurosawa's Yojimbo, which itself was inspired by Red Harvest, an American detective novel by Dashiell Hammett. It should also be noted that Kurosawa himself was heavily influenced from American Westerns, especially the works of John Ford. Senses of Cinema

Despite the Cold War, the western was a strong influence on Eastern Bloc cinema, which had its own take on the genre, the so called 'Red Western' or Ostern. Generally these took two forms: either straight westerns shot in the Eastern Bloc, or action films involving the Russian Revolution and civil war and the Basmachi rebellion in which Turkic peoples play a similar role to Mexicans in traditional westerns.

An offshoot of the western genre is the "post-apocalyptic" western, in which a future society, struggling to rebuild after a major catastrophe, is portrayed in a manner very similar to the 19th century frontier. Examples include The Postman and the Mad Max series, and the computer game series Fallout.

Many elements of space travel series and films borrow extensively from the conventions of the western genre. Peter Hyams' Outland transferred the plot of High Noon to interstellar space. Gene Roddenberry, the creator of the Star Trek series, once described his vision for the show as "Wagon Train to the stars". More recently, the space opera series Firefly used an explicitly western theme for its portrayal of frontier worlds. Anime shows like Cowboy Bebop, Trigun and Outlaw Star have been similar mixes of science fiction and Western elements. The *science fiction Western* can be seen as a subgenre of either Westerns or science fiction.

Elements of western movies can be found also in some movies belonging essentially to other genres. For example, Kelly's Heroes is a war movie, but action and characters are western-like. The British film Zulu set during the Anglo-Zulu War has sometimes been compared to a Western, even though it is set in South Africa.

Stephen King's The Dark Tower is a series of seven books that meshes themes of westerns, high fantasy, science fiction and horror. The protagonist Roland Deschain is a gunslinger whose image and personality are largely inspired by the Man with No Name from Sergio Leone's films.

In addition, the *superhero fantasy* genre has been described as having been derived from the cowboy hero, only powered up to omnipotence in a primarily urban setting.

The western genre has been parodied on a number of occasions, famous examples being Support Your Local Sheriff, Cat Ballou, and Mel Brooks's Blazing Saddles.

George Lucas's Star Wars films use many elements of a western, and indeed, Lucas has said he intended for Star Wars to revitalize cinematic mythology, a part the western once held. The Jedi, who take their name from Jidaigeki, are modeled after samurai, showing the

influence of Kurosawa. The character Han Solo dressed like an archetypal gunslinger, and the Mos Eisley Cantina is much like an old west saloon.

Notable Western movies

The "big three". Often considered the three best Westerns made:
The Good, the Bad and the Ugly
Once Upon a Time in the West
High Noon

Quote

"As far as I'm concerned, Americans don't have any original art except Western movies and jazz."

— Clint Eastwood, classic actor in Westerns

Categories: *Film genres*
Crime film | Film noir | Historical film | Science fiction film | Sports film | War film | Western film

Spaghetti Western

Spaghetti Westerns is a nickname for a broad sub-genre of *Western film* that emerged in the mid-1960s, so named because most of them were produced by Italian studios. Originally they had in common the Italian language, low budgets, and a recognizable highly fluid, violent, minimalist cinematography that eschewed (some said "demythologized") many of the conventions of earlier Westerns—partly intentionally, partly as a result of the work being done in a different cultural background and with limited funds. The term was originally used disparagingly, but by the 1980s many of these films came to be held in high regard, particularly because it was hard to ignore the influence they had in redefining the entire idea of a western up to that point.

The best-known and perhaps archetypal spaghetti Westerns were the so-called Man With No Name trilogy (or Dollars Trilogy) directed by Sergio Leone, starring the American TV actor Clint Eastwood and with musical scores composed by Ennio Morricone (all of whom are now synonymous with the genre): A Fistful of Dollars (1964), For a Few Dollars More (1965), and The Good, the Bad and the Ugly (1966). The last is one of the most famed

Westerns of all time (although, atypically for the genre, it had a relatively high budget in excess of one million USD).

Many of the films were shot in the Spanish desert region of Almería, which greatly resembles the landscape of the American Southwest. (A few were shot in Sardinia.) Because of the desert setting and the readily available southern Spanish extras, a usual theme in Spaghetti Westerns is the Mexican Revolution, Mexican bandits and the border zone between Mexico and the USA.

Spaghetti westerns are known as "macaroni westerns" in Japan.

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Other "Food Westerns"

The name led to various other non-US westerns being associated with food and drink.

Sometimes the names chorizo/paella Western are used for similar films financed by Spanish capital, although Leone's earlier films were actually shot in Andalucia. Publicity for the Japanese comedy film Tampopo coined the phrase "Noodle Western" to describe the parody made about a noodle restaurant. Robert Rodriguez's Westerns have been called "Burrito Westerns." Sometimes Hrafn Gunnlaugsson's Viking movies are called "Cod Westerns". The German Westerns of the 1960s, which were successful in Europe before the Italian Westerns, were made after novels by Karl May and mostly filmed in former Yugoslavia. German Westerns are often called "Kraut Western". The Red Dwarf episode Gunmen Of The Apocalypse has been described as the world's only "Roast Beef Western". John Woo's Western movies were described by Roger Ebert as Dim Sum Western. The "Red Western" or "Ostern" is the Soviet and eastern bloc's take on the genre. (Time magazine dubbed the animated TV series Samurai Jack, which combined elements of — among others — *anime* and the Sergio Leone films, a "sashimi Western.")

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Categories: *Film genres*

Mood films

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Action movie

Next

Action movies comprise a *genre* of *film* which involve *drama* fueled by intense action. This can include fighting, stunts, car chases, explosions and the like. The action typically involves individual efforts on the part of the hero, as contrasted with *war movies*.

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Rise of the action movie

The genre, although popular since the 1950s, did not become a dominant form in Hollywood until the 1980s and 1990s, when it was popularized by actors such as Arnold Schwarzenegger, Bruce Willis and Sylvester Stallone. The 1988 film Die Hard was particularly influential on the development of the genre in the following decade. In the movie, Bruce Willis plays a New York police detective who inadvertently becomes embroiled in a terrorist take-over of a Los Angeles office block. The film set a pattern for a host of imitators which often just used the same formula in a different setting.

Action films tend to be expensive requiring big budget *special effects* and stunt work. Action films have mainly become a mostly-American genre, although there have been a significant number of action films from Hong Kong which are primarily modern variations of the *martial arts film*. Because of these roots, Hong Kong action films typically center on acrobatics by the protagonist while American action films typically feature big explosions and modern technology.

Current trends

Current trends in action film include a development toward more elaborate fight scenes, perhaps because of the success of Asian martial arts elements, such as kung fu and karate, in *Western film*. Actors in action movies are now much more skilled in the art and aesthetic of fighting than they have been in the past, apart from a few acknowledged fighters like Steven Seagal. Now, a distinction can be made between films that lean toward physical agile fighting, such as The Transporter, and those that lean toward other common action film conventions, like explosions and plenty of gunfire, such as Lethal Weapon, although most action movies employ elements of both.

The elements that are considered to be important to the majority of "die-hard action movie fans"(the core audience of American action movies from the 70's to today) are: Explosions, gunfights, car chases, and the hero either killing the main antagonist or giving him a severe beating in personal combat. Action movies lacking these elements tend to be less-respected (and even looked down upon) by this audience. While some embrace the shifting toward more martial-arts based movies and the *superhero* antics of The Matrix, the vast majority of this group does not like these kinds of changes and still prefers the concept of "more explosions, more gunfights, more car chases, and more carnage is better".

Several of the common action film conventions saw their birth in the release of James Bond series (containing many of the original elements of spy movies still seen today). One popular element is the car chase, a feature that is almost standard in action films. Bullitt and The French Connection were among the earliest films to present a car chase as an action set-piece.

Another genre staple employed by many action films is a suspenseful climax centered around a Mexican standoff between two leading characters.

Feminist theory

Feminist film theory has been used to analyze action movies, owing to their rare variance from a core archetype. The separation between the physical male who controls the scene and the look and the female, who is almost always the object of the look is very clear in most such films. Although female characters in most action films are nothing more than objects, a prize for the winner, hostages, loving wives and the like, there has been a move towards stronger female characters such as those in works by James Cameron and Kathryn Bigelow. However, in most action movies since the 1970s, the female character in an action movie is usually portrayed as incompetent and lacking in good judgment. These characters tend to unintentionally make life harder for the hero.

Female leads

The science-fiction action/horror movie Alien was the first action movie to feature a strong female protagonist, independent of a guiding male lead. Alien has thus been

considered a prototype for the Girl Power-effect that occurred in Hollywood towards the early 2000s when more and more action-movies with powerful female leads appeared from the comedic (e.g. Charlie's Angels) to the mainstream martial arts film (e.g. Kill Bill).

See also

- List of movie genres.

Sub-genres

- **Action drama** - Combines action set-pieces with serious themes, character insight and/or emotional power. This sub-genre can be traced back to the origins of the action film. Graham Greene's The Third Man was an award-winning example of this sub-genre.
- **Action comedy** - Mixture of action and comedy usually based on mismatched partners (the standard "*buddy film*" formula) or unlikely setting. The action comedy sub-genre was re-vitalized with the popularity of the Lethal Weapon series of movies in the 1980s and 1990s.
- **Action thriller** - Elements of action/adventure (car chases, shootouts, explosions) and thriller (plot twists, suspense, hero in jeopardy). Many of the films of Alfred Hitchcock and the James Bond series of films are icons of this popular sub-genre.
- **Caper/Heist** - Protagonists are carrying out robbery, either for altruistic purposes or as anti-heroes. The film You Only Live Once, based on the exploits of Bonnie and Clyde, was one of the first examples of this sub-genre.
- **Die Hard** - Story takes place in limited location - single building or vehicle - seized or under threat by enemy agents. This sub-genre began with the film, Die Hard, but has become popular in *Hollywood* movie making both because of its crowd appeal and the relative simplicity of building sets for such a constrained piece.
- **Science Fiction Action** - Any of the other sub-genres of action film can be set in a *science fiction* setting. The Star Wars films began the modern exploration of this combination of high action content with futuristic settings in the 1970s, based in part on the serials of the 1930s and 1940s such as Flash Gordon. An explosion of science fiction action films followed in the 1980s and 1990s.
- **Action Horror** - As with science fiction action films, any sub-genre of action film can be combined with the elements of *horror films* to produce what has increasingly become a popular action sub-genre in its own right. Monsters, robots and many other staples of horror have been used in action films. These were particularly popular in the 1950s. In the 1980s, Aliens introduced movie

goers to the potential of a hybrid of science fiction, action and horror which would continue to be popular to the present day.

Categories: *Film genres*

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Adventure film

Adventure films is a *genre* of films that contain elements of adventure. Unlike modern *action films*, which often take place in a modern city, often with the hero battling drug cartels or terrorists, an adventure film typically takes place in the past, often with much swordfighting or swashbuckling. The *genre* probably reached the peak of its popularity in *Hollywood* in the 1930s and 1940s, when films like Captain Blood, The Adventures of Robin Hood and The Mark of Zorro were regularly being made and a number of the biggest stars, notably Errol Flynn and Tyrone Power, become closely associated with it. At the same time, lower down the scale, Saturday morning serials were often using many of the same thematic elements as adventure films.

The genre has undergone periodic revivals since the 1950s, with figures like Robin Hood and Zorro often being re-cast for a new generation. Some of these revivals have been successful, as with Robin Hood: Prince of Thieves, and some less so, as with Swashbuckler. In the 1980s the success of Steven Spielberg's Saturday Morning serial-style adventure Raiders of the Lost Ark spawned a host of imitators, mostly unsuccessful.

There is often a degree of overlap between the adventure film and other genres. For example, Star Wars Episode IV: A New Hope (1977) contains many adventure film as well as *science fiction* elements, while The Mummy (1999) combines the adventure and *horror* genres.

Popular adventure film concepts include:

- An outlaw figure fighting for justice or battling a tyrant (as in Zorro or Robin Hood)
- Pirates (as in Captain Blood)
- A search for a lost city or for hidden treasure (as in King Solomon's Mines)

Popular adventure films

The Adventures of Robin Hood
The Black Swan
Captain Blood
Count of Monte Cristo
The Crimson Pirate

Hero
The Indiana Jones films
King Solomon's Mines
Lawrence of Arabia
The Mummy
National Treasure
The Mark of Zorro
Pirates of the Caribbean: The Curse of the Black Pearl
The Princess Bride
The Prisoner of Zenda
The Rocketeer
Romancing the Stone
Scaramouche
The Sea Hawk
The Star Wars films
Swashbuckler

Popular adventure film filmmakers

Michael Curtiz
Steven Spielberg
Raoul Walsh
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Comedy film

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A comedy film is a *film* laced with humor or that may seek to provoke laughter from the audience. Along with *drama*, *horror* and *science fiction*, *comedy* is one of the largest *genres* of the medium.

A *comedy of manners* film satirizes the manners and affectations of a social class, often represented by stock characters. The plot of the comedy is often concerned with an illicit love affair or some other scandal, but is generally less important than its witty and sometimes bawdy dialogue. This form of comedy has a long ancestry, dating back to Much Ado about Nothing by William Shakespeare.

In a *fish out of water comedy film* the main character, or characters, finds himself in an alien environment and this drives most of the humor in the film. Such films can be portrayals of opposite gender lifestyle, such as in Tootsie (1982); adults swapping roles with a kid, as

in Big (1988); a freedom-loving individual fitting into a structured environment, as in Police Academy (1984), and so forth.

A *parody* or *spoof film* is a comedy that satirizes other film genres or classic films. Such films employ sarcasm, stereotyping, mockery of scenes from other films, inconsequential violence, and the obviousness of meaning in a character's actions. Examples of this form include Blazing Saddles (1974), Airplane! (1980), and Young Frankenstein (1974).

The *anarchic comedy film* uses nonsensical, stream-of-consciousness humor which often lampoons some form of authority. Films of this nature stem from a theatrical history of anarchic comedy on the stage. Well-known films of this sub-genre include National Lampoon's Animal House (1978) and Monty Python and the Holy Grail (1975).

The black comedy is based around normally taboo subjects, including, death, murder, suicide and war. Examples include Arsenic and Old Lace (1944), Kind Hearts and Coronets (1949), The Ladykillers (1955), Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964), The Loved One (1965), Monty Python's the Meaning of Life (1983) and The War of the Roses (1989).

Gross-out films are a relatively recent development, and rely heavily on sexual or "toilet" humour. Example of these movies include American Pie (1999), There's Something About Mary (1998), and Dumb and Dumber (1994).

The romantic comedy sub-genre typically involves the development of a relationship between a man and a woman. The stereotyped plot line follows the "boy-gets-girl", "boy-loses-girl", "boy gets girl back again" sequence. Naturally there are innumerable variants to this plot, and much of the generally light-hearted comedy lies in the social interactions and sexual tensions between the pair. Examples of this style of film include Pretty Woman (1990), It's a Wonderful World (1939), The Shop Around the Corner (1940), When Harry Met Sally... (1989), and Four Weddings and a Funeral (1994).

It was not uncommon for the early romantic comedy film to also be a screwball comedy film. This form of comedy film was particularly popular during the 1930s and 1940s. There is no consensus definition of this film style, and it is often loosely applied to slapstick or romantic comedy films. Typically it can include a romantic element, an interplay between people of different economic strata, quick and witty repartee, some form of role reversal, and a happy ending. Some examples of the screwball comedy are: It Happened One Night (1934), Bringing Up Baby (1938), His Girl Friday (1940), and more recently What's Up, Doc? (1972).

- Social comedy film
- Silent comedy film
- Splatstick film
  - Teen comedy film
  - Tragicomedy and related *Black comedy*

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History

The very first movie to be produced was Thomas Edison's kinetoscope of his assistant Fred Ott in Record of a Sneeze. This could also be considered the first to show a comedic element.

Comedic films began to appear in significant numbers during the era of silent films, prior to the 1930s. These were mainly focused on visual humor, including slapstick and burlesque. A very early comedy short was Watering the Gardener 1895 by the Lumiere Brothers. Prominent clown-style actors of the silent era include Charlie Chaplin, Buster Keaton and Harold Lloyd.

A popular trend during the 1920s and afterward was comedy in the form of animated cartoons. Several popular characters of the period received the cartoon treatment. Among these were Felix the Cat, Krazy Kat, and Betty Boop. However the development of the cartoon medium was inhibited by the lack of sound and color.

1930s

Toward the end of the 1920s, the introduction of sound into movies made possible dramatic new film styles and the use of verbal humor. During the 1930s the silent film comedy was replaced by dialogue from film comedians such as the W. C. Fields and the Marx Brothers. A few studios still clung to the silent film medium, but within three years of 1928 almost all movies were making use of sound. The comedian Charlie Chaplin was one of the last hold-outs, and his films during the 1930s were devoid of dialogue, although they did employ sound effects.

The introduction of sound led to a consolidation of the studios, as the equipment required was too expensive for the smaller studios to afford. The MGM studio became particularly dominant during this period, and they were noted for their comedies among other genres.

Screwball comedies, such as produced by Frank Capra, exhibited a pleasing, idealised climate that portrayed reassuring social values and a certain optimism about everyday life. Movies still included slapstick humor and other physical comedy, but these were now frequently supplemental to the verbal interaction.

Another common comedic production from the 1930s was the short subject. The Three Stooges were particularly prolific in this form, and their studio Columbia produced 190 Three Stooges releases. These non-feature productions only went into decline in the 1950s when they were migrated to the television.

Other notable comedians of this period were Mae West and Jack Benny.

In the United Kingdom, film adaptations of stage farces were popular in the early 1930s, while the music hall tradition strongly influenced film comedy into the 1940s with Will Hay and George Formby among the top comedy stars of the time.

1940s

With the entry of the United States into World War II, *Hollywood* became focused on themes related to the conflict. Comedies portrayed military themes such as service, civil defense, boot-camp and shore-leave. The war-time restrictions on travel made this a boom time for Hollywood, and nearly a quarter of the money spent on attending movies.

Major film comedians of this period included Bing Crosby, Bob Hope, and Danny Kaye, as well as the comedy teams of Abbot and Costello and Laurel and Hardy.

In the United Kingdom, Ealing Studios achieved popular success as well as critical acclaim with a series of films known collectively as the "Ealing comedies", from 1946 to 1956. They usually included a degree of social comment, and featured ensemble casts which often included Alec Guinness or Stanley Holloway. Among the most famous examples were Kind Hearts and Coronets (1949), The Lavender Hill Mob (1951) and The Ladykillers (1955).

The post-war period was an age of reflection on the war, and the emergence of a competing medium, the television. In 1948 the TV began to acquire commercial momentum and by the following year there were nearly a hundred television transmitters in American cities.

1950s

By the 1950s the television industry had become a serious competition for the movie industry. Despite the technological limitations of the TV medium at the time, more and more people chose to stay home to watch the television. The Hollywood studios at first viewed the TV as a threat, and later as a commercial market. Several comedic forms that had previously been a staple of movie theaters transitioned to the TV. Both the short subject and the cartoon now appeared on the TV rather than in the theater, and the "B" movie also found its outlet on the television.

The 1950s saw a trend away from family oriented comedies and toward more realistic social situations. Only the Walt Disney studios continued to steadily release family comedies. The release of comedy films also went into a decline during this decade. In 1947 almost one in five films had been comedic in nature, but by 1954 this was down to ten percent.

Some comedy films began to examine more realistic, mature themes. Marilyn Monroe starred in adult-oriented comedies such as Some Like it Hot (1959). The film themes often avoided social issues, and focused on humor.

This decade saw the decline of past comedy stars and a certain paucity of new talent in Hollywood. Among the few popular new stars during this period were Judy Holliday and the comedy team of Dean Martin and Jerry Lewis. Lewis followed the legacy of such comedians as Keaton and Harold Lloyd, but his work was not well-received by critics in the United States (in contrast to France where he proved highly popular.)

The British film industry produced a number of highly successful film series, however, including the Doctor series, the St. Trinian's films and the increasingly bawdy Carry on films. John and Roy Boulting also wrote and directed a series of successful satires, including Private's Progress (1956) and I'm All Right, Jack (1959). As in the U.S., in the next decade much of this talent would move into television.

A number of French comedians were also able to find an English speaking audience in the '50s, including Fernandel and Jacques Tati.

1960s

The next decade saw an increasing number of broad, star-packed comedies including It's a Mad Mad Mad Mad World (1963), Those Magnificent Men in Their Flying Machines (1965) and The Great Race (1965). By the middle of the decade, some of the 1950s generation of American comedians, such as Jerry Lewis, went into decline, while Peter Sellers found success with international audiences in his first American film The Pink Panther. The bumbling Inspector Clouseau was a character Sellers would continue to return to over the next decade.

Toward the end of the 1950s, darker humor and more serious themes had begun to emerge that included satire and social commentary. Dr. Strangelove (1964) was a satirical comedy about Cold War paranoia, while The Apartment (1960), Alfie (1966) and The Graduate (1967) featured sexual themes in a way that would have been impossible only a few years previously.

1970s

In 1970 the *black comedies Catch 22 and M*A*S*H* reflected the anti-war sentiment then prevalent, as well as treating the sensitive topic of suicide. M*A*S*H would be toned down and brought to television in the following decade as a long-running series.

Among the leading lights in comedy films of the next decade were Woody Allen and Mel Brooks. Both wrote, produced and acted in their movies. Brooks' style was generally slapstick and zany in nature, often parodying film styles and genres, including Universal horror films (Young Frankenstein), westerns (Blazing Saddles) and Hitchcock films (High Anxiety).

Woody Allen focused on humorous commentary and satire, often based around relationships, as in Annie Hall in 1977 and Manhattan in 1979.

Following his success on film and on Broadway with The Odd Couple playwright and *screenwriter* Neil Simon would also be prominent in the 1970s, with films like The Sunshine Boys and California Suite.

Other notable film comedians that appeared later in the decade were Richard Pryor, Steve Martin and Burt Reynolds.

Most British comedy films of the early 70s were spin-offs of television series, including Dad's Army and On the Buses. The greatest successes, however, came with the films of the Monty Python team, including And Now For Something Completely Different (1971), Monty Python and the Holy Grail (1975) and Monty Python's Life of Brian in 1979.

Late in the 1970s a trend toward youth-oriented movies began to emerge, and this was reflected in the comedies. More than half of all movie-goers were under the age of 25, and this resulted in movies such as Animal House, Meatballs, and Kentucky Fried Movie, all in 1978–1979.

1980s

In 1980 the gag-based comedy Airplane!, a spoof of the previous decade's disaster film series was released and paved the way for more of the same including Top Secret! (1984) and the Naked Gun films.

Popular comedy stars in the '80s included Dudley Moore, Tom Hanks, Eddie Murphy and Dan Aykroyd. Many had come to prominence on the American TV series Saturday Night Live, including Bill Murray, Steve Martin and Chevy Chase. Eddie Murphy made a success of comedy-*action* films including 48 Hrs. (1982) and the Beverly Hills Cop series (1984-1993).

The decade also saw the rise of teen comedies like Fast Times at Ridgemont High, Porky's and Revenge of the Nerds. Many of these were based around teenagers attempts to lose their virginity, a theme that would surface again in the late 1990s.

Also popular were the films of John Hughes such as Ferris Bueller's Day Off, he would later become best-known for the Home Alone series of the early 1990s. The latter film helped a revival in comedies aimed at a family audience, along with Honey, I Shrunk the Kids and its sequels.

In the late 1970s and early 1980s a trend emerged toward the release of sequel films based on previously successful productions. Among the sequels were Trail of the Pink Panther, The Great Muppet Caper, and Porky's II: The Next Day. Unfortunately the revenue for sequels sometimes did not satisfy the investment, and the films would often met with criticism.

Other notable comedies of the decade include the gender-swap film Tootsie (1982), Broadcast News (1987), and a brief spate of age-reversal films including Big, 18 Again, Vice Versa and Like Father, Like Son. Also notable were the Police Academy series of broad comedies, produced between 1984 and 1993. Another high quality comedy from the decade was Turner & Hooch.

1990s

Popular comedy stars in the 1990s included Jim Carrey (The Mask), Adam Sandler (The Wedding Singer) and Mike Myers (Austin Powers and Wayne's World)

One of the major developments was the re-emergence of the *romantic comedy* film, encouraged by the success of When Harry Met Sally... in 1989. Other examples included Sleepless in Seattle (1993), Clueless (1995) and You've Got Mail (1998) from the U.S., and Four Weddings and a Funeral (1994), Sliding Doors (1998) and Notting Hill (1999) from the UK.

Probably more representative of British humour were the working class comedies Brassed Off (1996) and The Full Monty (1997). Other British comedies examined the role of

the Asian community in British life, including Bhaji on the Beach (1993), East is East (1999), Bend It Like Beckham (2002) and Anita and Me (2003).

Some Australian comedies also found an international audience following the 1980s success of Crocodile Dundee. Examples included Strictly Ballroom (1992), Muriel's Wedding (1994) and The Dish (2001).

Another development was the increasing use of "gross-out humor" usually aimed at a younger audience, in films like There's Something About Mary, American Pie and its sequels, and Freddy Got Fingered.

2000s

In mid 2000s the trend of "gross-out" movies is revamping, with adult-oriented comedies picking up the box office. In 2005 several gross-out movies have performed surprisingly well catering to such an adult market, these include Wedding Crashers and The 40-Year-Old Virgin. But serious black comedies (also known as dramatic comedies or dramedies) were performing also well, such as The Weather Man, Broken Flowers and Shopgirl.

References

- Thomas W. Bohn and Richard L. Stromgren, Light and Shadows: A History of Motion Pictures, 1975, Mayfield Publishing.

Categories: Comedy films | Film genres
Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film

Drama film

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A drama film is a *film* that depends mostly on in-depth character development, interaction, and highly emotional themes. In a good drama film, the audience are able to experience what other characters are feeling and identify with someone.

This genre could be especially useful by challenging the ignorance from stereotypes or any other overly simplistic generalisations by bringing it down to a more personal and complex level. As well, such movies could also be theraputic by showing how characters cope with their problems, challenges, or issues, and to the extent the viewer can identify with the characters with his or her own world.

This film genre can be contrasted with an *action film* which relies on fast-paced action and develops characters sparsely.

Categories: *Film genres*

Fantasy film

Fantasy films are films with fantastic themes, usually involving magic, supernatural events, or exotic fantasy worlds. The genre is considered to be distinct from *science fiction film* and *horror film*, although the genres do overlap.

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Genre definition

The boundaries of the fantasy literary genre are not well-defined, and the same is therefore true for the film genre as well. Categorizing a movie as fantasy may thus require an examination of the themes, narrative approach and other structural elements of the film.

For example, much about the Star Wars saga suggests fantasy, yet it has the feel of science fiction, whereas much about Time Bandits (1981) suggests science fiction, yet it has the feel

of fantasy. Some film critics borrow the literary term Science Fantasy to describe such hybrids of the two genres.

Animated films featuring talking non-human animals and other fantastic elements are not always classified as fantasy, particularly when they are intended for children. Bambi, for example, is not fantasy, nor is 1995's Toy Story, though the latter is probably closer to fantasy than the former. The Secret of NIMH from 1982, however, may be considered to be a fantasy film because there is actual magic involved.

Other children's movies, such as Walt Disney's 1937 classic Snow White and the Seven Dwarfs are also difficult to categorize. Snow White features a medieval setting, dwarven characters, the use of sorcery, and other tropes common to fantasy. Yet many fans of the genre do not believe such movies qualify as fantasy, placing them in instead in a separate fairy tale genre.

Superhero films also fulfill the requirements of the fantasy or science fiction genres but are often considered to be a separate genre. Some critics, however, classify superhero literature and film as a subgenre of fantasy (Superhero Fantasy) rather than as an entirely separate category.

Films that rely on magic primarily as a gimmick, such the 1976 film Freaky Friday and its 2003 re-make in which a mother and daughter magically switch bodies, may technically qualify as fantasy but are nevertheless not generally considered part of the genre.

Surrealist film also describes the fantastic, but it dispenses with genre narrative conventions and is usually thought of as a separate category. Finally, many *Martial arts films* feature medieval settings and incorporate elements of the fantastic (see for example Crouching Tiger, Hidden Dragon), but fans of such films do not agree if they should also be considered examples of the fantasy genre.

Subgenres

Several sub-categories of fantasy films can be identified, although the delineations between these subgenres, much as in fantasy literature, are somewhat fluid.

The most common fantasy subgenres depicted in movies are High Fantasy and Sword and Sorcery. Both categories typically employ quasi-medieval settings, wizards, magical creatures and other elements commonly associated with fantasy stories.

High Fantasy films tend to feature a more richly developed fantasy world, and may also be more character-oriented or thematically complex. Often, they feature a hero of humble origins and a clear distinction between good and evil set against each other in an epic struggle. Many scholars cite J. R. R. Tolkien's Lord of the Rings trilogy as the prototypical modern example of High Fantasy in literature, and the recent Peter Jackson film adaptation of the books is a good example of the High Fantasy subgenre on the silver screen.

Sword and Sorcery movies tend to be more plot-driven than high fantasy and focus heavily on action sequences, often pitting a physically powerful but unsophisticated warrior against an evil wizard or other supernaturally-endowed enemy. Although Sword and Sorcery films sometimes describe an epic battle between good and evil similar to those found in many High Fantasy movies, they may alternately present the hero as having more immediate

motivations, such as the need to protect a vulnerable maiden or village, or even being driven by the desire for vengeance.

The 1982 film adaptation of Robert E. Howard's Conan the Barbarian, for example, is a personal (non-epic) story concerning the hero's quest for revenge and his efforts to thwart a single megalomaniac -- while saving a beautiful princess in the process. Some critics refer to such films by the term Sword and Sandal rather than Sword and Sorcery, although others would maintain that the Sword and Sandal label should be reserved only for the subset of fantasy films set in ancient times on the planet Earth, and still others would broaden the term to encompass films that have no fantastic elements whatsoever. To some, the term Sword and Sandal has pejorative connotations, designating a film with a low-quality script, bad acting and poor production values.

Another important sub-genre of fantasy films that has become more popular in recent years is Contemporary Fantasy. Such films feature magical effects or supernatural occurrences happening in the "real" world of today. The most prominent example in the early 21st century is the Harry Potter series of films adapted from the novels of J. K. Rowling.

Fantasy films set in the afterlife, called Bangsian Fantasy, are less common, although films such as the 1991 Albert Brooks comedy Defending Your Life would likely qualify. Other uncommon subgenres include Historical Fantasy and Romantic Fantasy, although 2003's Pirates of the Caribbean: The Curse of the Black Pearl successfully incorporated elements of both.

As noted above, superhero movies and fairy tale films might each be considered subgenres of fantasy films, although most would classify them as altogether separate movie genres.

Fantasy movies and the film industry

As a cinematic genre, fantasy has traditionally not been regarded as highly as the related genre of science fiction film. Undoubtedly, the fact that until recently fantasy films often suffered from the "Sword and Sandal" afflictions of inferior production values, over-the-top acting and decidedly poor special effects was a significant factor in fantasy film's low regard. Even 1981's Raiders of the Lost Ark, which did much to improve the genre's reputation in public as well critical circles, was still derided in some quarters because of its comic book-like action sequences and tongue in cheek comedy.

Since the late 1990s, however, the genre has gained new respectability, driven principally by the successful adaptations of J.R.R. Tolkien's The Lord of the Rings and J.K. Rowling's Harry Potter series. Jackson's The Lord of the Rings trilogy is particularly notable due to its ambitious scope, serious tone and thematic complexity. These pictures achieved phenomenal commercial and critical success, and the third installment of the trilogy became the first fantasy film ever to win the Academy Award for Best Picture.

Following the success of these ventures, Hollywood studios have greenlighted additional big-budget productions in the genre. These have included a successful adaptation of the first book in C. S. Lewis' The Chronicles of Narnia series as well as upcoming adaptations of Susan Cooper's The Dark is Rising and the cult novel Eragon.

Fantasy movies in recent years, such as 2005's Narnia adaptation, have most often been released in November and December. This is in contrast to science fiction films, which are often released during the summer.

History

Fantasy films have a history almost as old as the medium itself. Fantasy offerings were released only sporadically until the 1980s, however, when high-tech filmmaking techniques and increased audience interest caused the genre to flourish.

Early Years

In the era of *silent film* the outstanding fantasy films were Douglas Fairbanks' The Thief of Bagdad (1924) and Fritz Lang's Die Nibelungin (1925). Following the advent of sound films, audiences of all ages embraced what is surely the best loved fantasy film of all time, 1939's The Wizard of Oz. Also notable of the era, the iconic 1933 film King Kong is not a pure example of the genre, but borrows heavily from the Lost World subgenre of fantasy fiction. And Frank Capra's 1937 picture Lost Horizon transported audiences to the Himalayan fantasy kingdom of Shangri-La, where the residents magically never age.

1940s

The 1940s then saw several full color fantasy films produced by Alexander Korda, including The Thief of Bagdad (1940) and Jungle Book (1942). In 1946, Jean Cocteau's classic adaptation of Beauty and the Beast won praise for its surreal elements and for transcending the boundaries of the fairy tale genre. Sinbad the Sailor (1947), starring Douglas Fairbanks, Jr., has the feel of a fantasy film though it does not actually have any fantastic elements. Conversely, It's a Wonderful Life and A Matter of Life and Death, both from 1946, do not feel like fantasy films yet both feature supernatural elements and the latter movie could reasonably be cited as an example of Bangsian fantasy.

In addition, several other pictures featuring supernatural encounters and aspects of Bangsian fantasy were produced in the 1940s. These include The Devil and Daniel Webster and Here Comes Mr. Jordan from 1941, Heaven Can Wait and the musical Cabin in the Sky from 1943, and 1947's The Ghost and Mrs. Muir. But because these movies do not feature elements common to high fantasy or sword and sorcery pictures, some critics do not consider them to be examples of the fantasy genre.

1950s

In the 1950's there were only two major fantasy films, Darby O'Gill and the Little People and The 5000 Fingers of Dr. T, the latter penned by Dr. Seuss. Jean Cocteau's Orphic Trilogy, begun in 1930 and completed in 1959, is based on Greek mythology and could be classified

either as fantasy or surrealist film, depending on how the boundaries between these genres are drawn.

Three other notable pictures from the 1950s that feature fantastic elements and are sometimes classified as fantasy are: Harvey (1950), featuring a púca of Celtic mythology; Scrooge, the 1951 adaptation of Charles Dickens' A Christmas Carol; and Ingmar Bergman's 1957 masterpiece, The Seventh Seal.

There were also a number of low budget fantasies produced in the 1950s, typically based on Greek or Arabian legend. The most notable of these is probably 1958's The 7th Voyage of Sinbad, featuring special effects by Ray Harryhausen.

1960s and 1970s

Harryhousen worked on a series of fantasy films in the 1960s, most importantly Jason and the Argonauts (1963). Many critics have identified this film as Harryhousen's masterwork for its stop-motion animated statues, skeletons, harpies, hydra, and other mythological creatures. Other Harryhousen fantasy and science fantasy collaborations from the decade include the 1961 adaptation of Jules Verne's Mysterious Island, the critically panned One Million Years B.C. starring Raquel Welch, and The Valley of Gwangi (1969).

Otherwise, the 1960's were almost entirely devoid of fantasy films. The fantasy picture 7 Faces of Dr. Lao, in which Tony Randall portrayed several characters from Greek mythology, was released in 1964. But the 1967 adaptation of the Broadway musical Camelot removed most of the fantasy elements from T. H. White's classic The Once and Future King, on which the musical had been based.

Fantasy elements of Arthurian legend were again featured, albiet absurdly, in 1975's Monty Python and the Holy Grail. Harryhousen also returned to the silver screen in the 1970s with two additional Sinbad fantasies, The Golden Voyage of Sinbad (1974) and Sinbad and the Eye of the Tiger (1977). Some would consider 1977's Oh God!, starring George Burns to be a fantasy film, and Heaven Can Wait (1978) was a successful Bangsian fantasy remake of 1941's Here Comes Mr. Jordan (not 1943's Heaven Can Wait).

A few low budget "Lost World" pictures were made in the 1970s, such as 1975's The Land That Time Forgot. And the animated movie Wizards (1977) had limited success at the box office but achieved status as a cult film. Otherwise, the fantasy genre was again often absent from theaters in this decade, although some would classify 1971's Bedknobs and Broomsticks and Willy Wonka & the Chocolate Factory as fantasy pictures.

With the historical fantasy Raiders of the Lost Ark in 1981, however, a fantasy explosion began which continues into the Twenty-first Century.

1980

Hawk the Slayer

1981

- Raiders of the Lost Ark
Clash of the Titans
Dragonslayer
Excalibur
Heavy Metal

1982

- The Beastmaster
Conan the Barbarian
Ator the Fighting Eagle
The Dark Crystal
Poltergeist
The Sword and the Sorcerer

1983

- Deathstalker
Krull

1984

- Conan the Destroyer
The Company of Wolves
Ghostbusters
Indiana Jones and the Temple of Doom
The NeverEnding Story

1985

- The Black Cauldron
Ladyhawke
Legend

1986

- Highlander
Labyrinth

1987

- The Princess Bride

Masters of the Universe
The Barbarians aka The Barbarian Brothers

1988

- The Adventures of Baron Munchausen

Scrooged
Willow

1989

Indiana Jones and the Last Crusade

1990s

- The Blair Witch Project

Death Becomes Her
Dragonheart
Edward Scissorhands
Indian in the Cupboard, The
Ghost
Ghost in the Machine
Green Mile, The
Groundhog Day
Jumanji
Kull the Conqueror
Meet Joe Black
Photographing Fairies
Princess Mononoke (Mononoke Hime)
Sixth Sense, The
The Witches (film)
X-Files, The

2000s

- Big Fish

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe
Crouching Tiger, Hidden Dragon
The Harry Potter films
Holes
Hexer (Wiedzmin)
King Kong

The Lord of the Rings film trilogy
Pirates of the Caribbean: The Curse of the Black Pearl
Unbreakable
Van Helsing

Additional examples

Ancanar (not yet released)
Eragon (not yet released)
Alice in Wonderland (1933 film) - 1933 version with Charlotte Henry, W.C. Fields, Cary Grant
Alice in Wonderland (1951 film) - 1951 Disney animated film
The Last Unicorn (not yet released)

See also

- Horror film
- Science fiction film

Categories: *Film genres*
Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film

Horror film

Slasher film | Splatter film

In film, the horror *genre* is characterized by the attempt to make the viewer experience fright, fear, terror, disgust or horror. Its plots often involve the intrusion of an evil force, event, or personage, sometimes of supernatural origin, into the mundane world.

Some of the most common elements include vampires, *zombies* (and other forms of resurrected corpses), werewolves, ancient curses, ghosts, demons and/or demonic possession, Satanism, evil children, 'slasher villains', vicious animals, inanimate objects brought to life by black magic or twisted science, haunted houses, cannibals, and malicious extraterrestrials. The serial killer movie is sometimes regarded as part of the horror genre.

Specific stories and characters, often derived from classic literature, have also proven popular, and have inspired many sequels, *remakes*, and copycats. These include Dracula, Frankenstein, The Mummy, The Wolf Man, The Phantom of the Opera and Dr. Jekyll and Mr. Hyde.

The horror film is often associated with low budgets and *exploitation*, but major studios and well-respected *directors* have made intermittent forays into the genre. The genre's

marginal status has caused it to receive much critical dismissal or moral condemnation over the course of film history. However, during the past few decades new generations of critics - more inclined to take popular genres seriously - have given horror substantial attention and analysis, especially with regard to its perceived subversive content. Over the same period, it has become more than ever a source of controversy, as its level of graphic violence has increased and accusations of misogyny have been leveled, especially by feminist critics.

Some horror films owe a substantial amount to other genres, particularly *science fiction*, *fantasy*, dark comedy and *thriller*. The lines between horror and these other categories are often a subject of debate among fans and critics.

Contents

History

Early milestones

The horror genre is nearly as old as film itself. The first depictions of supernatural events appear in several of the silent shorts created by film pioneers such as Georges Méliès in the late 1890s, the most notable being his 1896 Le Manoir du Diable (aka "The Devil's Castle") which is sometimes credited as being the first horror film. Another of his horror projects was the 1898 La Caverne maudite (aka "The Cave of the Demons"). **[1]**

The early 20th century brought more milestones for the horror genre including the first monster to appear in a full-length horror film, Quasimodo, the hunchback of Notre-Dame who had appeared in Victor Hugo's book, "Notre-Dame de Paris" (published in 1831). Films featuring Quasimodo included Alice Guy's Esmeralda (1906), The Hunchback (1909), The Love of a Hunchback (1910) and Notre-Dame de Paris (1911). **[2]**

Many of the earliest feature length 'horror films' were created by German film makers in 1910s and 1920s, many of which were a significant influence on later Hollywood films. Paul Wegener's The Golem (1915) was seminal; in 1919 Robert Wiene's The Cabinet of Dr. Caligari was both controversial with American audiences, due to postwar sentiments, and

influential in its Expressionistic style; the most enduring horror film of that era was probably the first vampire-themed feature, F. W. Murnau's Nosferatu (1922), an unauthorized adaptation of Bram Stoker's Dracula. **[3]**

Early *Hollywood* dramas dabbled in horror themes, including versions of The Hunchback of Notre Dame (1923) and The Monster (1925) (both starring Lon Chaney, Sr., the first American horror movie star). His most famous role, however, was in The Phantom of the Opera (1925), perhaps the true predecessor of Universal's famous horror series. **[4]**

1930s & 1940s

It was in the early 1930s that American film producers, particularly Universal Pictures Co. Inc., popularized the horror film, bringing to the screen a series of successful Gothic features including Dracula (1931), and The Mummy (1932), some of which blended science fiction films with Gothic horror, such as James Whale's Frankenstein (1931) and The Invisible Man (1933). These films, while designed to thrill, also incorporated more serious elements, and were influenced by the German expressionist films of the 1920s. Some actors began to build entire careers in such films, most notably Boris Karloff and Bela Lugosi.

Other studios of the day had less spectacular success, but Rouben Mamoulian's Dr. Jekyll and Mr. Hyde (Paramount, 1931) and Michael Curtiz's Mystery of the Wax Museum (Warner Brothers, 1933) were both important horror films.

Universal's horror films continued into the 1940s with The Wolf Man 1941, not the first werewolf film, but certainly the most influential. Throughout the decade Universal also continued to produce more sequels in the Frankenstein series, as well as a number of films teaming up several of their monsters. Also in that decade, Val Lewton would produce a series of influential and atmospheric B-pictures for RKO Pictures, including Cat People (1942), I Walked with a Zombie (1943) and The Body Snatcher (1945).

1950s

With the dramatic changes in technology that occurred in the 1950s, the tone of horror films shifted away from the gothic and further toward science fiction. A seemingly endless parade of low-budget productions featured humanity overcoming threats from "outside": alien invasions and deadly mutations to people, plants, and insects. These films provided ample opportunity for audience exploitation, with gimmicks such as 3-D and "Percepto" (producer William Castle's electric-shock technique used for 1959's The Tingler) drawing audiences in week after week for bigger and better scares. The classier horror films of this period, including The Thing from Another World (1951; attributed on screen to Christian Nyby but widely considered to be the work of Howard Hawks) and Don Siegel's Invasion of the Body Snatchers (1956) managed to channel the paranoia of the Cold War into atmospheric creepiness without resorting to direct exploitation of the events of the day. Filmmakers would continue to merge elements of science fiction and horror well into the future. **[5]**

The late 1950s and early 1960s saw the rise of studios centered around horror, including the British company Hammer Film Productions. Hammer enjoyed huge international success

from bloody technicolor films involving classic horror characters, often starring Peter Cushing and Christopher Lee, such as The Curse of Frankenstein (1957), Dracula (1958), and The Mummy (1959) and many sequels. Hammer, and director Terence Fisher, are widely acknowledged as pioneers of the modern horror movie.

American International Pictures (AIP) also made a series of Edgar Allan Poe–themed films produced by Roger Corman and starring Vincent Price. These sometimes controversial productions paved the way for more explicit violence in both horror and mainstream films.

1960s

In the 1960s the genre moved towards "psychological horror", with thrillers such as Alfred Hitchcock's Psycho (1960) using all-too-human monsters rather than supernatural ones to scare the audience; Michael Powell's Peeping Tom (1960) was a notable example of this. Psychological horror films would continue to appear sporadically, with 1991's The Silence of the Lambs a later highlight of the subgenre (although these films can also be considered *crime films* or *thrillers*).

Ghosts and monsters still remained popular: The Innocents (1961) and The Haunting (1963) were two supernaturally-tinged psychological horror films from the early 1960s, with high production values and gothic atmosphere. Hitchcock's The Birds (1963) had a more modern backdrop; it was a prime example of "nature-goes-mad" menace combined with psychological horror.

Low-budget *gore-shock* films from the likes of Herschell Gordon Lewis also appeared. Examples included 1963's Blood Feast (a devil-cult story) and 1964's Two Thousand Maniacs (a ghost town run by the shades of Southerners), which featured splattering blood and bodily dismemberment.

One of the most influential horror films of the late 1960s was George Romero's Night of the Living Dead (1968). This *zombie* film was later deemed "culturally, historically or aesthetically significant" enough to be preserved by the National Film Registry. Blending psychological thriller with gore, it moved the genre even further away from the gothic horror trends of earlier eras and brought horror into the lives of ordinary modern people. **[6]**

1970s

With the demise of the Production Code of America in 1964, and the financial successes of the low-budget gore films churned out in the ensuing years, plus an increasing public fascination with the occult, the genre was able to be reshaped by a series of intense, often gory horror movies with sexual overtones, made as "A-movies" (as opposed to "*B-movies*"). Many of these films were made by respected *auteurs*. **[7]**

Roman Polanski's Rosemary's Baby (1968) was a critical and popular success, and a precursor to the 1970s occult explosion, which included the box office smash The Exorcist (1973) (directed by William Friedkin and written by William Peter Blatty, who also wrote the novel), and scores of other horror films in which the Devil became the supernatural evil, often by impregnating women or possessing children. Evil children and reincarnation became popular subjects (such as Robert Wise's 1977 United Artists film Audrey Rose, which

dealt with a man who claims his daughter is the reincarnation of another dead person). Another well recognized religious horror movie was The Omen (1976), where a man realizes that his five year old adopted son is the Antichrist. Being by doctrine invincible to solely human intervention, Satan-villained films also cemented the relationship between horror film, postmodern style and a dystopian worldview.

The "new age" ideas of the 1960s hippies began to influence horror films, as the youth previously involved in the counterculture began exploring the medium. Wes Craven's The Last House on the Left (1972) and Tobe Hooper's classic The Texas Chain Saw Massacre (1974) both recalled the horrors of the Vietnam war and pushed comfortable liberal boundaries to the edge; George Romero examined the rise of the new consumer society in his 1978 zombie sequel, Dawn of the Dead; Canadian director David Cronenberg updated the "mad scientist" movie subgenre by exploring contemporary fears about technology and society, and reinventing "body horror", starting with Shivers (1975). **[8]**

Also in the 1970s, horror author Stephen King, a child of the 1960s, first arrived on the film scene. Adaptations of many of his books came to be filmed for the screen, beginning with Brian DePalma's adaptation of King's first published novel, Carrie (1976), which went on to be nominated for Academy Awards, although it has often been noted that its appeal was more for its psychological exploration as for its capacity to scare. John Carpenter, who had previously directed the stoner comedy Dark Star (1974) and the Howard Hawks-inspired action film Assault on Precinct 13 (1976), created the hit Halloween (1978), introducing the teens-threatened-by-invincible-superhuman-evil theme, and kick-starting the "*slasher film*". This subgenre would be mined by dozens of increasingly violent movies throughout the subsequent decades.

1979's Alien combined the naturalistic acting and graphic violence of the 1970s with the monster movie plots of earlier decades, and re-acquainted horror with *science fiction*. It spawned a long-lasting franchise, and countless imitators, over the next 30 years.

At the same time, there was an explosion of horror films in Europe, particularly from the hands of Italian filmmakers like Mario Bava, Dario Argento and Lucio Fulci, and Spanish filmmakers like Jacinto Molina (aka Paul Naschy) and Jesus Franco, which were dubbed into English and filled drive-in theaters that could not necessarily afford the expensive rental contracts of the major American producers. These films generally featured more traditional horror subjects - e.g. vampires, werewolves, psycho-killers, demons, zombies - but treated them with a distinctive European style that included copious gore and sexuality (of which mainstream American *producers* overall were still a little skittish). Notable national outputs were the "*giallo*" films from Italy, the Jean Rollin romantic/erotic films from France, and the anthology films of Amicus from the UK. **[9]**

Meanwhile, in Hong Kong, filmmakers were starting to be inspired by Hammer and Euro-horror to produce exploitation horror with a uniquely Asian twist. Shaw Studios produced Legend of the Seven Golden Vampires (1973) in collaboration with Hammer, then went on to start creating their own more original films. The genre boomed at the start of the 1980s, with Sammo Hung's Close Encounters of the Spooky Kind (1981) launching the sub-genre of "kung-fu comedy horror", a sub-genre prominently featuring hopping corpses and tempting ghostly females known as fox spirits, of which the best known examples were Mr. Vampire (1985) and A Chinese Ghost Story (1987). **[10]**

1980s

Almost any successful 1980s horror film received sequels. 1982's Poltergeist (directed by Tobe Hooper) was followed by two sequels and a television series. The seemingly-endless sequels to Halloween, Friday the 13th (1980), and Wes Craven's supernatural slasher A Nightmare on Elm Street (1984) were the popular face of horror films in the 1980s, a trend reviled by most critics.

Nevertheless, original horror films continued to appear sporadically: Clive Barker's Hellraiser (1987) and Tom Holland's Child's Play (1988) were both critically praised, although their success again launched multiple sequels, which were considered inferior by fans and critics alike. Also released in 1980 was Stanley Kubrick's The Shining which ended up being one of the most popular and influential horror films ever made.

As the cinema box office returns for serious, gory modern horror began to dwindle (as exemplified by John Carpenter's The Thing (1982)), it began to find a new audience in the growing home video market, although the new generation of films was less sombre in tone. Motel Hell (1980) and Frank Henenlotter's Basket Case (1982) were the first 1980s films to campily mock the dark conventions of the previous decade (zombie films like Night of the Living Dead and Dawn of the Dead had contained black comedy and satire, but were in general more dark than funny). David Cronenberg's graphic and gory remake of The Fly, was released in 1986, about a few weeks from the James Cameron film, Aliens Stuart Gordon's Re-Animator, Dan O'Bannon's The Return of the Living Dead, and Lloyd Kaufman's The Toxic Avenger (all 1985), soon followed. In Evil Dead II (1987), Sam Raimi's explicitly slapstick sequel to the relatively sober The Evil Dead (1981), the laughs were often generated by the gore, defining the archetypal splatter comedy. New Zealand director Peter Jackson followed in Raimi's footsteps with the ultra-gory micro-budget feature Bad Taste (1987).

Horror films continued to cause controversy: in the UK, the growth in home video led to growing public awareness of horror films of the types described above, and concern about the ease of availability of such material to children. Many films were dubbed "video nasties" and banned. In the USA, Silent Night, Deadly Night, a very controversial film from 1984, failed at theatres and was eventually withdrawn from distribution due to its subject matter: a killer Santa Claus.

1990s

In the first half of the 1990s, the genre continued with themes from the 1980s. It managed mild commercial success with films such as continuing sequels to the Child's Play and Leprechaun series. The slasher films Nightmare On Elm Street, Friday The 13th, and Halloween all saw sequels in the 1990s, most of which met with varied amounts of success at the box office, but all were panned by fans and critics, with the exception of Wes Cravens "A New Nightmare". The Canadian film Cube (1997) was perhaps one of the few horror films of the 1990s to be based around a relatively novel concept; it was able to evoke a wide range of different fears, and touched upon a variety of social themes (such as fear of bureaucracy) that had previously been unexplored.

However, the adolescent audience which had feasted on the blood and morbidity of the previous two decades had by now grown up, and the replacement audience for films of an imaginative nature were being captured instead by the explosion of *science-fiction* and heroic fantasy films laden with *computer-generated imagery* and nonstop violent action. **[11]**

To re-connect with its audience, horror became more self-mockingly ironic and outright parodic, especially in the latter half of the 1990s. Peter Jackson's Braindead (1992) (known as Dead Alive in the USA) took the *splatter film* to ridiculous excesses for comic effect. Francis Ford Coppola's Bram Stoker's Dracula (1992), featured an ensemble cast and the style of a different era, harking back to the sumptuous look of 1960s Hammer Horror, and a plot focusing just as closely on the romance elements of the Dracula tale as on the horror aspects. Wes Craven's Scream movies, starting in 1996, featured teenagers who were fully aware of, and often made reference to, the history of horror movies, and mixed ironic humour with the shocks. It re-ignited the dormant *slasher film* genre.

Among the popular English-language horror films of the late 1990s, only 1999's surprise independent hit The Blair Witch Project attempted straight-ahead scares. But even then, the horror was accomplished in the ironic context of a *mockumentary*, or mock-documentary. Together with the international success of Hideo Nakata's Ringu in 1998, it launched a trend in horror films to go "low-key", concentrating more on unnerving and unsettling themes than on gore. M. Night Shyamalan's The Sixth Sense (1999) was a spectacularly successful example.

Millennial horror

Ringu launched a revival of serious horror filmmaking in Japan ("J-Horror") leading to such films as Takashi Shimizu's Ju-on (2000) and Kiyoshi Kurosawa's Kairo (2001). Other advances in horror were in Japanese animation (for example the gruesome 'guro' animation), as Japanese culture reached new heights of popularity in the West (although the first horror-themed anime had begun appearing in the West by the late 1980s).

The plundering of horror film history gained steam, including sequels, homages and *remakes* of films long established from previous decades. Some notable box office revivals included the merging of two old franchises in Freddy vs. Jason (2003), the re-imagining of the Universal monsters in Van Helsing (2004), the prequel to The Exorcist, as well as further entries in the Halloween and Child's Play series. Remakes of previous successes included Gore Verbinski's American version of Ringu (The Ring (2002)), and remakes of Dawn of the Dead (2004) and The Amityville Horror (2005). The zombie genre enjoyed a revival around the world, fuelled, in part, by the success of the "survival horror" genre of videogames (themselves inspired by films). Some of these games were also turned into films (for example Resident Evil (2002) and Silent Hill (2006)). Rob Zombie's House of 1000 Corpses and Eli Roth's Cabin Fever were both homages to the horror films of the late 1970s and early 1980s, with the latter using body horror as its primary method of scare.

Original horror entries in the 2000s were a mixed bag of teen *exploitation* like the Final Destination movies, starting in 2000, and more serious attempts at mainstream horror, notably the further horror-suspense films of M. Night Shyamalan.

James Gunn (writer of the Scooby-Doo movies), wrote and directed, the graphic horror movie, Slither. Which was released in 2006, it didn't do so well at the box office, but it got positive reviews (83% from Rotten Tomatoes).

One particular phenomenon now commonplace in horror movies(much to fans' chagrin) is that of the PG-13 horror movie. Films such as Stay Alive and Darkness Falls feature many of the typical elements of horror, but are shunned by horror buffs as too "tame", the PG-13 rating being found too restrictive. Many fans argue that horror is about breaking boundaries and getting people out of their "comfort zone", and say PG-13 horror movies don't have the liberty to really push fan's buttons. *[1]*

The new saw films were also launched merging body horror with thriller to create a commercially sucessful new series.

There was also something of a revival in British horror film production, with some of the more successful examples including 28 Days Later (2002), Dog Soldiers (2002), Shaun of the Dead (2004) and The Descent (2005).

Pro wrestling company World Wrestling Entertainment launched WWE Films ,the new division's 1st film was See No Evil , a horror movie starring wrestler Kane.

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See also

- [Exploitation film](#)
- [Final girl](#)

Categories: *Film genres*
[Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film](#)

Slasher film

The slasher film (also known simply as slashers) is a sub-genre of the *horror film* genre. Typically, a masked, psychotic person stalks and graphically kills teenagers or young adults who are away from adult supervision (and typically involved in sex, drug use, or other illicit activity). There is often a backstory that explains how the killer developed their sociopathic and violent mental state. Often, the attacker is able to withstand most or all of the victims' attempts to defend themselves. Even after being stabbed, burned, or drowned, the attacker is able to continue to stalk the victims. The films are often followed by multiple sequels which typically decline in quality and fan interest.

Contents

Origins

The genre has its origins in the early 1960s: Michael Powell's Peeping Tom (1960), Herschell Gordon Lewis' Blood Feast (1963) and Alfred Hitchcock's Psycho (1960) all bear the hallmarks of the genre, which could even be traced to the 1940s, like Agatha Christie's And Then There Were None.

Other early examples are Mario Bava's Blood and Black Lace (1964) and Reazione a catena (1971) (known by a dozen titles in English, including Bay of Blood, Carnage and Twitch of the Death Nerve), Tobe Hooper's The Texas Chain Saw Massacre (1974) and Bob Clark's Black Christmas (1974).

"Golden age"

The two films that ignited the slasher film cycle were John Carpenter's Halloween (1978) and Sean S. Cunningham's Friday the 13th (1980), both of which spawned numerous sequels and even more imitators, including Wes Craven's A Nightmare on Elm Street (1984), which itself became a financially successful franchise.

During the height of slasher films' popularity, since slasher filmmakers continued to use the stock characters and plots, audience interest was maintained by developing new, unusual ways for the victims to be killed, and by developing increasingly gory special effect techniques. Another device used by filmmakers was the "false ending," in which the killer

seems to have been dispatched-often in a particularly spectacular fashion-but in fact the killer lives, and is able to continue to attack the victims.

The simple, formulaic plots, minimal special effects (at least until the Nightmare on Elm Street films), and use of low-light shooting conditions that hid set or production flaws made the Slasher genre a natural choice for low-budget filmmakers in the 1980s. As well, the films' potent combination of sex and violence gave Slasher films a large audience in the burgeoning home video market. Nevertheless, by the end of the 1980s audiences were tiring of "unstoppable" psychotic killers and predictable plots, and the slasher market dwindled.

Revival

The slasher genre resurfaced into the mainstream in the mid 1990s, after being successfully deconstructed in Wes Craven's Scream (1996). The film was both a critical and commercial success which attracted a new generation to the genre. Two sequels followed, and the series was even parodied in Keenen Ivory Wayans' Scary Movie (2000), and its three sequels.

It kicked off a new slasher cycle that still followed the basic conventions of the 1980s films, but managed to draw in a more demographically varied audience with increased production values, reduced levels of on-screen gore, more character development, and better-known actors and actresses (often from popular television shows).

Critical analysis

Critic Roger Ebert has taken to calling this genre the "Dead Teenager Movie", the principal cliché of which is that the only teenager to survive is always the virginal girl who declines all of the vices (sexual exploration, pot smoking, etc.) indulged in by those who end up murdered. And some other films in this genre have explored the sexual morality question from the other angle, drawing metaphorical parallels between sexual repression and the acts of the killer (as in William Lustig's Maniac (1980)).

Carol J. Clover, in her book Men, Women and Chain Saws: Gender in the Modern Horror Film, identified what she called the "*final girl*" trope; the heroic young woman who ultimately survives and defeats the killer (at least until the sequel). The history of the slasher film has also been explored by Mikita Brottman in her book Offensive Films : Toward an Anthropology of Cinema Vomitif.

Notable slasher movies

- Psycho (1960) - One of the earliest Slasher Films, Psycho helped to create the "stock" Slasher film character of the mentally disturbed killer. As well, Psycho introduced the blend of sexual themes, mental derangement, horror, and an isolated location that would become commonplace in later Slasher films.

- Black Christmas (1974) - A small group of university students decide stay in the mostly-empty dormitory house over Christmas is terrorized by a killer who is enraged by their sexual exploits. This in one the first films to combine the elements of a murder mystery with the horror/slasher genre.
- Halloween (1978) - about a mask-wearing killer that escapes a mental institution and returns to his home town to continue his rampage. Started the '80s slasher craze and spawned 8 sequels.
- Friday the 13th (1980) - the first in a long-running series. A mother avenges her dead son by killing teenagers at a summer camp, and the son subsequently becomes an unstoppable killing machine who continues to murder teenagers in summer camps, particularly when they are engaging in sexual activity.
- Sleepaway Camp (1983) - first in a series of typical 1980s slashers.
- A Nightmare on Elm Street (1984) - first in the series that gave slashers a supernatural twist, the killer possessing the power to attack his victims in their dreams. Unilike some of its darkly lit, shadowy predecessors, Nightmare on Elm Street films used make-up, special effects and post-production techniques to create startlingly realistic horror images.
- Scream (1996) - this horror/dark comedy film added a satirical and tongue-in-cheek approach to the standard formula (teens being brutally killed off) . Scream began the 1990s slasher revival, and it was followed by two sequels.
- I Know What You Did Last Summer (1997) - most successful of the post-Scream slasher craze.
- Freddy vs. Jason (2003) - combined the Friday the 13th and Nightmare on Elm Street franchises, as the main killers from the two series' clash after crossing into each others' killing territory.
- Haute Tension (2003) - gory French slasher film, also known as High Tension or Switchblade Romance.

See also

- Giallo
- Thriller film

Categories: *Film genres*
Slasher film | *Splatter film*

Splatter film

Back

A [splatter film](#) or [gore film](#) is a type of *horror film* that deliberately concentrates on portrayals of gore and violence. These films, through the use of *special effects* and excessive blood and guts, tend to display an overt interest in the vulnerability of the human body. Due to their willingness to make manifest images that society might consider taboo, splatter films share ideological grounds with the transgressive art movement. As a distinct genre, the splatter film began in the 1960s with the films of Herschell Gordon Lewis, for example Blood Feast (1963). One of the most successful splatter films was George Romero's 1978 zombie film Dawn of the Dead, which went out into American theatres unrated rather than with the *X-rating* it would have got for its scenes of explicit carnage.

The term "splatter film" is often confused with "*slasher film*". While there is often a great deal of overlap, a slasher like Halloween (1978) cannot be termed a splatter film, as it does not contain sufficient on-screen gore.

Sometimes the gore is so excessive it becomes a comedic device, e.g. Evil Dead II (1987). [Splatstick](#) is a phrase coined by Evil Dead star Bruce Campbell to describe those movies. It is defined as physical comedy (slapstick) that involves evisceration (making the sound "splat!"). Some further examples of splatstick would include Peter Jackson's Bad Taste (1987) and Braindead (1992).

Scenes of splatter can also appear in films of other genres, some examples are Michele Soavi's Cemetery Man (Dellamorte Dellamore, 1994) and Quentin Tarantino's Kill Bill (2003).

[Categories: Film genres | Horror](#)

Slasher film | **Splatter film**

Mystery film

[Mystery film](#) is a sub-genre of the more general category of *crime film*. It focuses on the efforts of the Detective, private investigator or amateur sleuth to solve the mysterious circumstances of a crime by means of clues, investigation, and clever deduction. The successful mystery film often conceals the identity of the perpetrator until late in the story, then adds an element of suspense during the apprehension of the suspect.

Suspense is often maintained as an important plot element. This can be done through the use of the sound track, camera angles, heavy shadows, and surprising plot twists. Alfred Hitchcock used all of these techniques, but would sometimes allow the audience in on a pending threat then draw out the moment for dramatic effect.

Mystery novels have proven to be a good medium for translation into film. The sleuth often forms a strong leading character, and the plots can include elements of drama, suspense, character development, uncertainty and surprise twists. The locales of the mystery tale are often of a mundane variety, requiring little in the way of expensive special effects. Successful mystery writers can produce a series of books based on the same sleuth character, providing rich material for sequels.

Until at least the 1980s, women in mystery films have often served a dual role, providing a relationship with the detective and frequently playing the part of woman-in-peril. The women in these films are often resourceful individuals, being self-reliant, determined and as often duplicitous. They can provide the triggers for the events that follow, or serve as an element of suspense as helpless victims.

Contents

- 1 History
- 2 Mystery films
- 4 See also

History

Undoubtedly the most famous of the amateur detectives to reach the silver screen was Sherlock Holmes. He first appeared in 1903, and has been portrayed by a multitude of actors. Other famous sleuths include Charlie Chan and Hercule Poirot.

Following World War II, film noir came into style and proved a popular medium for the professional hired detective, or private eye. Humphrey Bogart was particularly notable for playing this role, including Sam Spade in The Maltese Falcon.

The 1960s and 1970s saw a resurgence of the Police Detective film, which were styles after the earlier film noir era. Among the notable mystery detective films of this period were In the Heat of the Night (1967), Bullitt (1968), Klute (1971) and Chinatown (1974). The 1970s and 1980s also saw something of the return of the serial films, with the Dirty Harry and Lethal Weapon series. In 1971, The French Connection was an *Academy Award*-winning mystery film.

In addition to standard mystery films, some movies have intermixed with other genres. The comedic Blake Edwards' Pink Panther series starring Peter Sellars as Inspector Clouseau mixed comedy with mystery, while the medieval era Brother Cadfael series of television mysteries appeared as a form of historical fiction. The Dick Tracy films had elements of science fiction, while Blade Runner and Outland were primarily science fiction action films.

Mystery films

1930s

The Thin Man (1934)
The Thirty-Nine Steps (1935)
Charlie Chan at the Opera (1936)
The Arsenal Stadium Mystery (1939)
The Saint Strikes Back (1939)

1940s

Rebecca (1940)
The Maltese Falcon (1941)
The Falcon Takes Over (1942)
Sherlock Holmes Faces Death (1942)
Farewell, My Lovely (1944)
Gaslight (1944)
Laura (1944)
Murder My Sweet (1944)
And Then There Were None (1945)
The Big Sleep (1946)

1950s

Strangers on a Train (1951)
Rear Window (1954)
Kiss Me Deadly (1955)
12 Angry Men (1957)
Vertigo (1958)

1960s

- **Charade (1963)**

1970s

Klute (1971)
Chinatown (1974)
Murder on the Orient Express (1974)
Death on the Nile (1978)

1980s

Cutter's Way (1981)
Blade Runner (1982)
The Name of the Rose (1986)

1990s

Basic Instinct (1992)
Devil in a Blue Dress (1995)
Kiss The Girls (1997)

2000s

Along Came a Spider (2001)
Gosford Park (2001)
Minority Report (2002)

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See also

- Film noir
- Thriller film

Categories: *Film genres*

Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film

Romance film

The romance film has as its central plot the beginning, obstruction and eventual, though often tragic, fruition of romantic love. A common derogatory term for such films is "weepy" since they can reduce the audience to (willing) tears by playing on themes of noble self-sacrifice or cruel fate.

Examples

Perhaps the most famous romance film of all is Casablanca where Rick Blaine, a bitter and cynical man following the end of an affair with Ilsa Lund, meets Ilsa again in Casablanca. Ilsa's husband, Victor Laszlo, is an important Resistance leader from Czechoslovakia with a massive price on his head and is being hunted by the occupying Nazis. Rick eventually chooses to help the couple escape, regardless of his own feelings for Ilsa, with whom he earlier reconciles.

See also

- Romantic comedy film

Categories: *Film genres*
Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film

Thriller film

The thriller is a broad *genre* of literature, *film*, and television that includes numerous, often-overlapping sub-genres. Thrillers are typically characterized by fast pacing, frequent action scenes, and plots in which a small number of resourceful heroes must thwart, often violently, the plans of more-powerful and better-equipped villains. Thrillers typically emphasize plot over character development, and make extensive use of literary devices such as suspense, red herrings, and cliffhangers. They often take place wholly or partly in exotic settings such as foreign cities, deserts, the polar regions, or the high seas. The heroes of modern thrillers are often "hard men" accustomed to danger: law enforcement officers, spies, soldiers, seamen, divers, or pilots. The heroes of earlier thrillers (especially those written before the 1980s) are more likely to be ordinary citizens drawn into dangerous circumstances by accident. They are almost inevitably men, though women are increasingly common as secondary characters.

Thrillers overlap with mystery stories, but are distinguised from mainstream mysteries by the structure of their plots. The thriller hero typically tries to thwart the plans of an enemy whose identity he already knows, rather than discover (after the fact) who is behind a crime already committed. The thriller villains typically plan crimes on the grand scale: serial or mass murder, terrorism, assassination, or the overthrow of governments. Violent confrontations between the hero and the villain, though not uncommon in mystery stories, are standard in thrillers. Similar distinctions separate the thriller genre from others with which it overlaps: adventure, spy, legal, war, and maritime fiction, for example.

Thrillers are, ultimately, defined not by their subject matter but by their approach to it. Many thrillers (for example) involve spies and the business of espionage, but not all spy stories are thrillers. The spy novels of John LeCarre, for example, explicitly and intentionally rejected the conventions of the thriller. Many thriller writers have written novels in related genres that have few or no thriller elements. Alistair MacLean, Hammond Innes, and Brian Callison, for example, are best known for their thrillers but are also accomplished writers of straightforward man-against-nature sea stories.

The following llist of thriller sub-genres that follows gives a sense of the diversity of thriller fiction.

Sub-genres

The genre of thrillers includes:
- *spy fiction*, sometimes called political thrillers or spy thrillers

- action thriller
- techno-thriller
- [conspiracy thriller](#)
  - medical thriller
  - serial killer thriller
  - political thriller
  - psychological thriller
  - military thriller
  - romantic thriller
  - *legal thriller*, sometimes called courtroom thrillers
  - forensic thriller
  - supernatural thriller

Examples

Homer's Odyssey is one of the oldest stories in the Western world and is regarded as an early prototype of the thriller. The hero Odysseus makes a perilous voyage home after the Trojan War, battling extraordinary hardships in order to be reunited with his wife Penelope. He has to contend with villains such as the Cyclops, a one-eyed giant, and the Sirens, whose sweet singing lures sailors to their doom. In most cases, Odysseus uses cunning instead of brute force to overcome his adversaries.

The Count of Monte Cristo is a swashbuckling revenge thriller about a man named Edmond Dantès who is betrayed by his friends and sent to languish in the notorious Château d'If. His only companion is an old man who teaches him everything from philosophy to mathematics to swordplay. Just before the old man dies, he reveals to Dantès the secret location of a great treasure. Shortly after, Dantès engineers a daring escape and uses the treasure to reinvent himself as the Count of Monte Cristo. Thirsting for vengeance, he sets out to punish those who destroyed his life.

Dracula is a gothic supernatural thriller told in the first person (diaries, letters, newspaper clippings). A young Englishman named Jonathan Harker travels to the Carpathian Mountains to meet a client named Count Dracula. But when the Count shows his horrifying true colours, Harker barely escapes with his life. The Count soon arrives in England, bringing with him death and menace. Harker and his terrified friends are forced to turn to Dr. Van Helsing, who uses modern science to battle ancient superstition.

Heart of Darkness is a first-person within a first-person account about a man named Marlowe who travels down the Congo river in search of an enigmatic Belgian trader named Kurtz. Layer by layer, the atrocities of the human soul and man's inhumanity to man are peeled away. Marlowe finds increasingly difficult to tell where civilization ends and where barbarism begins.

The Bourne Identity is one of the first thrillers to be written in the modern style that we know today. A man with gunshot wounds is found floating unconscious in the Mediterranean Sea. Brought ashore and nursed back to health, he wakes up with amnesia. Fiercely determined to uncover the secrets of his past, he embarks on a quest that sends him spiraling

into a web of violence and deceit. He is astounded to learn that knowledge of hand-to-hand combat, firearms, and tradecraft seem to come naturally to him.

First Blood is widely considered to be the father of the modern action novel. A young Vietnam veteran, suffering from post-traumatic stress disorder, encounters an older sheriff who is a Korean War veteran. When the sheriff tries to drive him out of town, a version of the Vietnam War erupts in the woods, hills, and caves of rural Kentucky. This becomes not only a clash of generations, but also a clash between conventional and guerrilla warfare.

Other examples of the thriller in literature and film include The Hunt for Red October, The Day of the Jackal, The Da Vinci Code, and Jurassic Park. Novelists closely associated with the genre include Robert Ludlum, David Morrell, Frederick Forsyth, Dan Brown, Tom Clancy, Michael Crichton, Ian Fleming, and Alistair MacLean.

24 is a fast-paced television series with a premise inspired by the War on Terror. Each season takes place over the course of twenty-four hours, with each episode happening in "real time". Featuring a split-screen technique and a ticking onscreen clock, 24 follows the exploits of Federal agent Jack Bauer as he races to foil terrorist threats.

The Manchurian Candidate is a classic novel (and two films) of Cold War paranoia. A squad of American soldiers are kidnapped and brainwashed by Communists. False memories are implanted, along with a subconscious trigger that turns them into assassins at a moment's notice. They are soon reintegrated into American society as sleeper agents. One of them, Major Bennett Marco, senses that not all is right, setting him on a collision course with his former comrade Sergeant Raymond Shaw, who is close to being activated as an assassin.

Ronin is a suspenseful tale of conflicting loyalties. A team of post-Cold War mercenaries gather in France to carry out an ambush and steal a mysterious suitcase. The mission goes awry when the group turn on each other. The contents of the suitcase are never revealed but it is something worth killing for.

Other examples of the thriller in movies include: Red Eye, The Hunt for Red October, Psycho, The Thirty-Nine Steps, North by Northwest, In the Line of Fire, The Fugitive, The Silence of the Lambs and Marathon Man.

See also

- Spy fiction

Categories: Fiction | Film genres
Action movie | Adventure film | Comedy film | Drama film | Fantasy film | Horror film | Mystery film | Romance film | Thriller film

Format films

Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film

Biographical film

A biographical picture— often shortened to biopic— is a film that dramatizes the life of an actual person or persons. They differ from films "based on a true story" or "historic films" in that they attempt to comprehensively tell a person's life story or at least the most historically important years of their lives.

Since the 1980s, biographical pictures have become increasingly popular as advancement in film technology and increases in film budgeting have allowed *directors* to more fully recreate historic periods. In the early 2000s, there has been a flood of biographical pictures after Man on the Moon, Ali, Frida and others became widely acclaimed and awarded

Because the figures portrayed are of such historic importance, biopics are considered some of the most demanding films of actors and actresses. Will Smith and Jim Carrey both gained respect as dramatic actors after starring in biopics, Smith as Muhammad Ali in Ali and Carrey as Andy Kaufman in Man on the Moon.

Traditionally biographical films focus on beloved, historically important people. However, recently some have focused on more dubious figures (The People vs. Larry Flynt, Blow, Monster etc.)

In rare cases, the subject of the film plays him or herself; Audie Murphy in To Hell and Back, Howard Stern in Private Parts.

Most biopics are *dramas* but some cross over into the *comedy*, *action* and other genres.

Controversies over truthfulness

A certain amount of truthfulness is expected of biopics, often to reduce the risk of libel, but the films often alter events to suit the storyline. Events are sometimes portrayed more dramatically than they actually occurred, time is "condensed" to fit all important events into the film or several people are blended into a composite.

Although many viewers and critics forgive such fabrications for entertainment value, some biopics have come under criticism for allegations of untruthfulness. Historians noted the wayward chronology of Michael Collins, a team of Greek lawyers threatened to sue the makers of Alexander for implying that Alexander the Great was bisexual and many boxing fans resented the villainous portrayal of Max Baer in Cinderella Man.

However, another boxing film, 1999's The Hurricane, about boxer Rubin Carter and his hotly-disputed triple murder conviction, is perhaps a more controversial biopics in terms of accuracy. Several details were altered to enhance the image of Carter and details about the

police procedures that lead to the conviction conflicted with court records. Also, former middle weight champion Joey Giardello, who won a title bout against Carter, sued the film's producers for suggesting he won due to a racist "fix." The case was settled out of court.

Roger Ebert defended the The Hurricane and distortions in biographical films in general, stating "those who seek the truth about a man from the film of his life might as well seek it from his loving grandmother, The Hurricane is not a documentary but a parable."**[1]**

Some biopics purposely stretch the truth. Confessions of a Dangerous Mind was based on game show host Chuck Barris' widely debunked, yet still popular, memoir of the same name, in which he claimed to be a CIA agent, and Kafka incorporated both the life of author Franz Kafka and the surreal aspects of his fiction.

Casting can be controversial for biographical films. Many felt that Anthony Hopkins should not have played Richard Nixon in Nixon because of a lack of resemblance between the two and some Selena fans objected to the casting of Jennifer Lopez in a biopic about her because Lopez is Puerto Rican and Selena was Mexican.

Categories: *Film genres*
Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film

Experimental film

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An experimental film is a *film* organized neither as narrative fiction nor as non-fiction. As such, film scholars consider the experimental or avant-garde film to be one of the major modes of filmmaking, along with the narrative film, the *documentary film* and arguably *animation*.

As the term suggests, the experimental film is often but not necessarily made to test an audience's reaction to certain performances or types of presentation not normally found in mainstream cinema. Such films are usually avant-garde and may shock or surprise their viewers, intentionally or otherwise. Of all of cinema, experimental film tends to have the closest relationship to the other visual arts and their avant-gardes.

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History

The European avant-garde

Two conditions made Europe in the 1920s ready for the emergence of experimental film. First, the cinema matured as a medium, and highbrow resistance to the mass entertainment began to wane. Second, avant-garde movements in the visual arts flourished. The Dadaists and Surrealists in particular took to cinema. René Clair's Entr'acte took madcap comedy into nonsequitur, and artists Hans Richter, Jean Cocteau, Marcel Duchamp, Germaine Dulac and Viking Eggeling all contributed Dadaist/Surrealist shorts. The most famous experimental film is generally considered to be Luis Buñuel and Salvador Dalí's Un chien andalou. Hans Richter's animated shorts and Len Lye's G.P.O films would be excellent examples of European avant-garde films which are more abstract and less focused on formal analysis.

Working in France, another group of filmmakers also financed films through patronage and distributed them through cine-clubs, yet they were narrative films not tied to an avant-garde school. Film scholar David Bordwell has dubbed these French Impressionists, and included Abel Gance, Jean Epstein, and Dimitri Kirsanov. These films combines narrative experimentation, rhythmic editing and camerawork, and an emphasis on character subjectivity.

In 1950, the Lettrists avante-garde movement in France, caused riots at at the Cannes Film Festival, when Isidore Isou's "Treatise on Slime and Eternity" was screened. After their criticism of Charlie Chaplin there was a split within the movement, the Ultra-Lettrists continued to cause disruptions when they announced the death of cinema and showed their new hypergraphical techniques. The most notorious film of which is Guy Debord's "Bombs in Favor of DeSade" from 1952.

The Soviet filmmakers, too, found a counterpart to modernist painting and photography in their theories of montage. The films of Dziga Vertov, Sergei Eisenstein, Alexander Dovzhenko and Vsevolod Pudovkin were instrumental in providing an alternate model from that offered by *classical Hollywood*. While not experimental films per se, they contributed to the film language of the avant-garde.

The postwar American avant-garde

The U.S. had some avant-garde filmmakers before World War II, but as a whole pre-war experimental film culture failed to gain a critical mass.

Meshes of the Afternoon by Maya Deren is considered to be the first important American experimental film. It provided a model for self-financed 16mm production and distribution, one that was soon picked up by Cinema 16 and other film societies. Just as importantly, it established an aesthetic model of what experimental cinema could do. Meshes had a dream-like feel that harkened to Jean Cocteau and the Surrealists, but equally seemed personal, new and American. Early works by Kenneth Anger, Stan Brakhage, Shirley Clarke, Gregory Markopoulos, Willard Maas, Marie Menken, Curtis Harrington and Sidney Peterson followed in a similar vein. Significantly, many of these filmmakers were the first students from the pioneering university film programs established in Los Angeles and New York.

They set up "alternative film programs" at Black Mountain College (now defunct) and the San Francisco Art Institute (formerly California College of Fine Arts), most notably. Arthur Penn taught at Black Mountain College, which points out some of the popular misconceptions in both the art world and Hollywood that the avant-garde and the commercial never meet. George Kuchar, long time resident professor at SFAI and Warhol factory alum, has also been prospected many times to direct features for the mainstream film industry.

Warhol's factory pushed hard towards a conceptual type of film. Although centered primarily in New York until 1965, the avant-garde film world began to move westward afterwards.

The New American Cinema and Structural-Materialism

The film society and self-financing model continued over the next couple of decades, but by the early 1960s, a different energy began being felt among the American avant-garde filmmakers. Stan Brakhage's Dog Star Man exemplified a shift from personal confessional to abstraction. Kenneth Anger's Scorpio Rising was an inverted musical of sorts and a camp commentary on Hollywood mythology. Jack Smith and Andy Warhol pushed further toward camp minimalism.

Some avant-garde filmmakers pushed further away from narrative. Whereas the New American Cinema was marked by an oblique take on narrative, one based on abstraction, camp and minimalism, Structural-Materialist filmmakers like Hollis Frampton and Michael Snow created a highly formalist cinema that foregrounded the medium itself: the frame, projection, and most importantly time itself. By breaking film down into bare components, they sought to create an anti-illusionist cinema. Even more than previous movements, this avant-garde was international in scope.

The 1970's and time arts in the conceptual art landscape

Conceptual art in the 1970's pushed even further. Robert Smithson, a California-based artist, made several films about his earthworks and attached projects. Yoko Ono made conceptual films, the most notorious of which is Rape, which finds a woman and invades her life with cameras following her back to her apartment as she flees from the invasion.

Feminist avant-garde and other political offshoots

Laura Mulvey's writing and filmmaking launched a flourishing of feminist filmmaking based on the idea that conventional Hollywood narrative reinforced gender norms and a patriarchal gaze. Their response was to resist narrative in a way to show its fissures and inconsistencies. Chantal Akerman and Sally Potter are just two of the leading feminist filmmakers working in this mode in the 1970s. Video art emerged as a medium in this period, and feminists like Martha Rosler and Cecelia Condit took full advantage of it. In the 1980s feminist, gay and other political experimental work continued, with filmmakers like Barbara Hammer, Su Friedrich, Tracy Moffatt, Sadie Benning, and Isaac Julien among others finding experimental format condusive to their questions about identity politics.

Prominent experimental films and filmmakers

Also under dispute. Factual evidence not provided. Matter reported to arbitration.

Distribution

This section is under serious dispute due to one particular stylistic offshoot of avante-garde film's belief in its "chosen" status - see dispute columns for evidence. Distribution remains unproven and art historical sitings have not been provided. Furthermore, deletion of several key reviews (one overwhelmingly negative) and statements by museum directors, which were factual, art historical, and most importantly accurate have been deleted by previous posters who, again, desire to skew the importance of their particluar style. This matter has been reported to arbitration.

Exhibition

Following the model of Cinema 16, experimental films have been exhibited mainly outside of commercial theaters in small film societies, microcinemas, museums, art galleries and film festivals. Some of the more popular film festivals which prominently feature experimental works are the Ann Arbor Film Festival, held every year in Ann Arbor in the U.S. state of Michigan, the New York Underground Film Festival, The Chicago Underground Film

Festival, the LA Freewaves Experimental Media Arts Festival, the New York Film Festival's "Views from the Avant-Garde" sidebar, MIX NYC, the New York Lesbian and Gay Experimental Film/Video Festival, and the Rotterdam Film Festival.

Influences on commercial media

Though experimental film is known to a relatively small number of practitioners, academics and connoisseurs, it has influenced and continues to influence *cinematography*, *visual effects* and editing.

The genre of music video can be seen as a commercialization of many techniques of experimental film. Title design and television advertising have also been influenced by experimental film.

Many experimental filmmakers have also made feature films, and vice versa. Notable examples include Kathryn Bigelow, Peter Greenaway, Derek Jarman, Jean Cocteau, Isaac Julien, Sally Potter, Gus Van Sant and Luis Buñuel, although the degree to which their feature filmmaking takes on mainstream commercial esthetics differs widely.

See also

- [List of film formats](#)
- [Underground film](#)

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Categories: *Film*
Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film

Musical film

The musical film is a *film genre* in which several songs sung by the characters are interwoven into the narrative. The songs are usually used to advance the plot or develop the film's characters. A subgenre of the musical is the musical comedy, which includes a strong element of humour as well as the usual music, dancing and storyline.

The musical film was a natural development of the stage musical. Typically, the biggest difference between film and stage musicals is the use of lavish background scenery which would be impractical in a theater. Musical films characteristically contain elements reminiscent of theater; performers often treat their song and dance numbers as if there is a live audience watching. In a sense, the viewer becomes the diegetic audience, as the performer looks directly into the camera and performs to it.

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- 1 History of the musical
- 2 Musicals of the classical sound era
  - o 2.1 Busby Berkeley
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  - o 2.3 The Freed Unit
- 3 The post-classical musical
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History of the musical

The musical is the genre associated with the transition from *silent film* to sound film. The concept of "talking pictures" had been considered a risky investment by the major Hollywood studios until the Warner Bros. studio took the leap and produced The Jazz Singer (1927), starring Al Jolson. Jolson's singing in the picture forever changed the medium of film, and it jolted Hollywood into the era of sound. As Hollywood adapted to sound films, musicals were an important part of Hollywood's movie output, ranking alongside *Westerns*, dramas, and comedies.

Musicals of the classical sound era

The 1930s, 1940s, and 1950s are often considered the golden age of the musical, when the genre's popularity was at its height.

Busby Berkeley

During the 1930s, director Busby Berkeley began to enhance the traditional dance number with ideas drawn from the drill precision he had experienced as a soldier during the First World War. In films such as 42nd Street (1933), Berkeley choreographed a number of films in his unique style. Berkeley's numbers typically begin on a stage but gradually transcend the limitations of theatrical space: his ingenious routines, involving human bodies forming patterns like a kaleidoscope, could never fit onto a real stage and the intended perspective is viewing from straight above. Berkeley's use of the female body as an erotic spectacle is regarded by many feminists today as exploitation.

Musical stars

Musical stars such as Fred Astaire and Ginger Rogers were among the most popular and highly respected personalities in Hollywood during the classical era; the Fred and Ginger pairing was particularly successful, resulting in a number of classic films, such as Top Hat (1935), Swing Time (1936) and Carefree (1938).

Many dramatic actors gladly participated in musicals as a way to break away from their typical typecasting. For instance, the multi-talented James Cagney had originally risen to fame as a stage singer and dancer, but his repeated casting in "tough guy" roles and gangster movies gave him few chances to display these talents. Cagney's Oscar-winning role in Yankee Doodle Dandy (1942) allowed him to sing and dance, and he considered it to be one of his finest moments.

Many comedies (and a few dramas) included their own musical numbers. The Marx Brothers' movies included a musical number in nearly every film, allowing the Brothers to highlight their musical talents.

The Freed Unit

During the late 1940s and into the 1950s, a production unit at Metro-Goldwyn-Mayer headed by Arthur Freed made the transition from old-fashioned musicals, whose formula had become repetitive, to something new. In 1939, Freed was hired as associate producer of The Wizard of Oz, and rescued the film's signature song, Over the Rainbow, from the editor's scissors. Recruiting his own workers, mostly from Broadway and the New York stage, Freed was responsible for bringing such talents as director Vincente Minnelli to the world of film. Starting in 1944 with Meet Me in St. Louis, the Freed Unit worked independently of its own studio to produce some of the most popular and well-known examples of the genre. The products of this unit include Easter Parade (1948), On the Town (1949), An American in Paris (1951), Singin' in the Rain (1952) and The Band Wagon (1953). This era allowed the greatest talents in movie musical history to flourish, including Judy Garland, Gene Kelly, Ann Miller, Donald O'Connor, Cyd Charisse, Mickey Rooney, Jane Powell, Howard Keel, and Kathryn Grayson. Fred Astaire was also coaxed out of retirement for Easter Parade and made a permanent comeback.

The post-classical musical

The 1950s musical

Since the 1950s, the musical has declined in popularity. One reason was the change in culture to rock n' roll and the freedom and youth associated with it. Elvis Presley made a few movies that have been equated with the old musicals in terms of form. Most of the musical films of the 50s and 60s, e.g. Oklahoma! and The Sound of Music, were straightforward adaptations or restagings of successful stage productions.

The musical today

The trend in modern filmmaking after the 1960s has been to avoid "musicals" as such, in favour of using music by popular rock or pop bands as 'background music' in the hope of selling a soundtrack album to fans. There are exceptions to this rule, however, and films about actors, dancers or singers have been made as successful modern-style musicals, with the music as an intrinsic part of the storyline. The other exception to the rule is the children's animated movie, which almost always include traditional musical numbers, some of which, such as Beauty and the Beast and The Lion King, have later become live stage productions. In the early 2000s however, the musical film has begun to rise in popularity once more, with

new works such as Moulin Rouge!, or film remakes of stage shows, such as Chicago, Rent, and The Producers, with the last two featuring many of the original Broadway cast members.

Another exception to the decline of the musical is Bollywood, the Indian film industry, where the vast majority of films have been and still are musicals. Thanks to the incumbent Bollywood formula of the often garish and unrealistic "song and dance" routine, and the lack of an independent Indian popular music scene until the late nineties, the Indian film and popular music industries have been intertwined since virtually the beginning of film production in the country. Some top playback singers are celebrities in India due to the demand for so-called filmi singles and albums. This trend continues even to date, although a few of the newer Bollywood films (usually in the English language or art genres) are breaking the mold by releasing films with no songs (such as Black, Matrubhoomi and 15, Park Avenue).

Categories: *Film genres*

Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film

Narrative film

Fictional film or narrative film uses chronological reality to tell a fictional story. Film scholars consider the fictional film to be one of the major styles of filmmaking, along with the *experimental film* and the *documentary film*.

Unlike literary fiction, the fictional film has a real referent, called the pro-filmic, which encompasses everything existing and done in front of the camera. Only in fictional filmmaking, the pro-filmic represents a different, diegetic meaning: sets serve as locations and actors as characters.

Since the emergence of *classical Hollywood* style in the early 20th century, narrative, usually in the form of the *feature film*, has held dominance in commercial cinema and has become popularly synonymous with "the movies." Classical, invisible filmmaking (what is often called "realist" fiction) is central to this popular definition. Certain films, however, have more experimental fictions (the work of Alain Resnais or *neo-noir* like Memento, for example), and Hollywood in itself has loosened some of its rules since the 1970s, adopting what some have called a "*post-classical*" style.

See also

- Cinematic genre
- Film

Categories: Film | Film genres | Films by type

Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film

Short film

Short subject is an American *film industry* term that historically has referred to any *film* in the format of two reels, or approximately 20 minutes running time, or less. It is now used almost interchangeably with short film (which can run somewhat longer than 20 minutes); either term is often abbreviated to short (as a noun, e.g. 'a short').

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History

Early period

The term came to be applied in the 1910s, when the majority of *feature films* began to be made in much longer-running editions. A typical film program came to be expected to include a feature preceded by one or more short subjects. Short subjects could be live action or *animated*; *comedy* was particularly utilized as their style, and well-known comedians such as Charlie Chaplin, Buster Keaton, Laurel and Hardy and others are best known from short subject films.

Animated cartoons likewise came principally as short subjects, as did newsreels. Less frequently, short subjects might be in the form of travelogues, human interest films or concert films. The form was so popular that virtually all major *film production* companies had fully staffed, special units assigned to develop and produce them; and many companies, especially in the *silent* and very early sound era, produced short subjects exclusively (e.g. Keystone Studios, Atlas Educational Film Co.).

The rise of the double feature

The death of the two-reel short as a commercially successful product for independent studios put producers such as Mack Sennett out of business. Hal Roach moved Laurel and Hardy full-time into feature films after 1935, and halved his popular Our Gang films to one

reel at the request of distributor Metro-Goldwyn-Mayer. Roach, who could no longer afford to produce shorts after 1938, sold Our Gang at that time to MGM.

After the 1930s, fewer shorts were made for theatrical release, most of which were one reel long, like George O'Hanlon's Joe McDoakes shorts, and the animated shorts of studios like Leon Schlesinger/Warner Bros., Walter Lantz, and Fleischer/Famous Studios. These shorts and others were produced in-house by, or financed by, motion picture companies that either owned their own theater chains (for example, Loews Theatres), or forced theaters to take their shorts by selling them in the same unalterable package as their big-name features. This practice, called block booking, was declared illegal by the US Supreme Court, who also forced the theater chains to sell off their movie studios. By 1955, thanks to double features, the ban on block booking, and the rise of television, the commercial live-action short was virtually dead, and the cartoon short was on its way to being dead. Since the 1960s, short films have been largely reserved for independent filmmakers and special major-studio projects.

The Three Stooges shorts were the only major series of two-reelers to survive the double-feature system, because they were issued by Columbia Pictures using block booking. They continued into the late-1950s, largely by reusing footage from previous series entries to reduce costs.

In the 1950s, television programming, including broadcast of older short subjects sold to television stations, eclipsed the value of all but cartoons featuring well-loved characters; but by the end of the 1960s, the cost of manufacturing these had come to outweigh the return, and short subjects effectively disappeared from the movie screens.

Short subjects in the modern era

Since the 1980s, the term "short subject" has come to be used interchangeably with "short film", an international, academic term used to mean a contemporary non-commercial motion picture that is substantially shorter than the average commercial *feature film*. The definition of maximum length varies from 40 minutes (Academy of Motion Picture Arts and Sciences rule) to about 80 minutes. The short-film form is to the full length film what the short story is to a full-fledged novel.

Short films often focus on difficult topics which longer, more commercial films usually avoid. Their filmmakers benefit from larger freedoms and can take higher risks with their films, but must rely on *festival* and *art house* exhibition to achieve public display. Most short films are better known outside the United States than within, due to less rigidity of audience expectation as to programme content, arrangement, and length outside the U.S.

Short films are often popular as first steps into the cinematic art among young filmmakers. This is because they are cheaper and easier to make, and also their brevity makes shorts more likely to be watched by financial backers and others who want some demonstration of a filmmaker's ability.

Short film making is also growing in popularity among amateurs and enthusiasts, who are taking advantage of affordable equipment. "Prosumer" or semi-professional cameras now cost under USD$3,000, and free or low-cost software is widely available that is capable

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of video editing, *post-production* work, and DVD authoring. Such films can also be easily distributed via the Internet; Life of a Tennis Ball (film), for example, was solely distributed on the Internet.

Categories

The form itself splits into several sub-categories, mainly:
- Live action short
- *Animated* short (hand-drawn or *CGI*)
- *Documentary* short subject
- *Experimental* or abstract short films

- *Red Ocean Films* - DVD collection of fantastic short films from the US, Canada, and UK
- *48-Hour Movie Challenge* - Popular film competition whereby entrants have just 48 hours to write, shoot and edit a 5-minute movie
- *AtomFilms* - popular short film portal, home of The Official Star Wars Fan Film Awards
- [Abgedreht International Shortfilmfestival - German short film festival](#)
- [Chicago International REEL Shorts Festival](#)
- *Clipland* - database of nearly 10,000 short films
- *8008* - short film projects from Austria
- *Hagefilm* - Independent short films from Germany
- *Hurluberlu Films* - International short films
- *Hypnotic* - on and offline publisher of short films
- *iFilm* - popular online short film and viral video site
- *LA Freewaves* - experimental new media festival
- *Neue Massenproduktion* - Independent Short Films from Germany
- *American Films* - Showcase of short films.
- *Onedotzero* - digital short film festival
- *Saturday Shorts* - experimental filmmakers who make a short film every Saturday night
- *Short Films* at the Open Directory Project
- *TheBRB.com* - Independent short film forum
- *Writing short films* - online exhibit from screenonline, a website of the British Film Institute

[Animation | Biographical film | Documentary film | Experimental film | Musical film | Narrative film | Short film](#)

Age films

Children's film

A children's film is a film for young children. As opposed to a *family film*, no special effort is made to make the film attractive for other audiences. The film may or may not be about children.

Typically, live action children's films are designed to make it appear to children that other children can save the world or fight crime. These films tend to involve bumbling and incompetent adults as their enemies. Although most films tend to "bend the rules of reality", this applies even more for children's films. They often contain elements of magic or *fantasy*: things improbable or impossible in real life.

Categories: *Film genres*

Children's film | *Family film* | *Adult film*

Family film

A family film is a *film genre* that, like a *children's film*, is suitable for young children, but with the difference that a family film has been carefully written, directed, cast and acted so that it will appeal to all members of a typical family (or if not typical, at least representing the cultural ideal):

- Father
- Mother
- Teens
- Small children

To meet these contradictory requirements, producers sometimes look for scripts whose plots depict problems that all these types of people might identify with.

An example is Beethoven (1992).

- It has a big cute dog named Beethoven who is responsible for slapstick comedy on the father and mother. The dog gets in trouble that is simple enough for the smallest child to understand.
- The father has business problems, briefly but thoroughly developed, with silly side-lights to keep the children from being bored.
- The teens love the dog and resent the unfeeling father.

- The mother has relationship problems: The father hates the dog, the children want the dog and feel unloved, the mother has to make peace, keep the house clean, the kids fed, the husband loved, and remain lovable.
- The problem is resolved when the father accepts the dog, and rescues him from evil mad scientists, with the help of the family.
- Thus, the dog stays happy, Father remains king of the hill, (very satisfying for both adults and children), and the relationships are healed, solving the mother's problems.

Family films generally do not contain content that would be deemed unsuitable for children. In the United States, such films are usually conceived so as to guarantee nothing greater than a G or PG rating. Note that this rating does not distinguish between *children's films* and family films.

Some examples of family films include:

Babe
Beethoven
The Borrowers
Fly Away Home
Home Alone, and Home Alone 2: Lost in New York
Lilo and Stitch
The Secret of NIMH
Snow White and the Seven Dwarfs
Love and Kisses
The Story of the Weeping Camel
Mulan

Categories: *Film genres*
Children's film | Family film | Adult film

Adult film

Back

Pornographic movies are movies that explicitly depict sexual intercourse and other sexual acts, for the purpose of sexual arousal in the viewer. They appeared shortly after the creation of the movie technology that made them possible. Pornographic films have much in common with other forms of pornography. Pornography is often referred to as "porn" and a pornographic work as "a porno". Older names for pornographic movies include "adult film", "stag film", and "blue movie".

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- 1 Overview
- 2 Sub-genres
- 3 Clichés
- 4 AIDS and the industry

- 5 Sex cinema
- 6 Famous pornographic movies
- 7 Sources

Overview

The movie camera has been used for pornography throughout its history, but pornographic movies were for most of that time typically available only by underground distribution, for projection at home or in private clubs.

Pornographic *motion pictures* are nearly as old as the medium itself. According to Patrick Robertson's Film Facts, "the earliest pornographic motion picture which can definitely be dated is A L'Ecu d'Or ou la bonne auberge", made in France in 1908"; the plot depicts a weary soldier who has a tryst with an inn servant girl. Robertson notes that the Argentine pornographic film El Satario might be even older; it has been dated to somewhere between 1907 and 1912. Robertson notes that "the oldest surviving pornographic films are contained in America's Kinsey Collection." One film demonstrates how early pornographic conventions were established. The German film Am Abend (c. 1910) is, as Robertson writes, "a ten-minute film which begins with a woman masturbating alone in her bedroom, and progresses to scenes of her with a man performing straight sex, fellatio and anal penetration." (Robertson, p. 66)

Pornographic movies were widespread in the *silent movie* era of the 1920s, and were often shown in brothels. Many pornographic films were made in subsequent decades, but given the usually clandestine nature of the filming and distribution, details of such "stag films" are often difficult to obtain.

More permissive legislation permitted the rise of "XXX-rated" *movie theaters* in the United States in the 1970s. There was also a proliferation of coin-operated "movie booths" in sex shops that displayed pornographic "loops" (so-called because they projected a movie from film arranged in a continuous loop).

At that time, pornographic movies even approached acceptance into the mainstream movie industry, with films such as Deep Throat, Behind the Green Door and Gerard Damiano's 1972 film The Devil in Miss Jones being shot on film with high production values, and grossing substantial amounts in movie theaters.

With the arrival of the home video cassette recorder in the 1980s, the pornographic movie industry grew massively, allowing people not only to view pornography in the privacy of their own home without having to go out to a theater, but also to make their own pornography. Video production is much cheaper than shooting and editing on film, and has thus displaced production on film for almost all pornographic movies.

With the advent of the Internet and DVDs, the production and distribution of pornographic movies has become even easier and it is a huge business involving at least hundreds of filmmakers all over the world, and thousands of performers. With ~20,000 feature length films a year in the US alone, the pornographic movie industry is the biggest branch of film industry in the world.

Sub-genres

Current pornographic movies can be divided into a number of sub-genres by the sex of the performers, the types of sex act portrayed, and the intended audience. Some of the most popular include:

- Straight porn, designed principally to appeal to heterosexuals. It has been said that the majority of straight porn is marketed towards men, and that only a minority of women enjoy it, thus leading to "couples porn" (see below).

- Couples porn, a slang for a subset of straight porn designed to appeal to 'both' heterosexual men and women, as most straight porn is supposedly marketed to men's urges, and not something the majority of women can enjoy.

- Lesbian "girl-on-girl" porn designed to appeal bisexuals, lesbians and heterosexual men. It is debatable whether or not lesbian porn is in fact, geared more towards heterosexual men than lesbian women.

- Gay (see Gay porn) "man-on-man" porn designed primarily to appeal to homosexual men, but also to heterosexual women. Unlike lesbian porn, its primary aim is not disputed.

- Bisexual or Bi-Sexual porn, involving both heterosexual, lesbian, and homosexual male acts, most commonly made in MMF threesomes or sexual group arrangements.

- Animated porn, for example h-anime, h-manga, and h-dMjinshi (called *hentai* outside of Japan)

- Pregnant and Milking porn, involving sex with pregnant women and/or drinking and squirting of breast milk (although this does not necessarily require a pregnant woman).

- Shemale porn, involving transwomen (male-to-female transgender persons) that have breasts (either through hormone replacement therapy or through breast augmentation and usually other female secondary sex characteristics), but who have not undergone genital reassignment surgery, in other words, women with penises .

- Gonzo porn, which often purports to recruit amateur performers off the street (but does not actually do so, because of the need for HIV testing, and to satisfy record-keeping requirements in the age verification of the performers)

- Spanking and BDSM porn

- Fetish porn

At the same time, a distinction can be drawn across all genres between those movies with some semblance of a story and those which are simply assemblies of sequences of sex acts, the latter sometimes referred to as "wall-to-wall". A related distinction is between regular and "amateur porn", in which performers are not or appear not to be professional porn stars as seen by the lack of noticeable makeup, overblown dialogue, or discontinuous plot and motives. Third, porn involving roleplaying puts the performers into occupations which often are in real life thought to be unethical, unprofessional, or otherwise troublesome to have sex with another, for the thrill of forbidden relations, such as between doctor and nurse, cheerleader and team member, dad and babysitter, or professor and student. Another

divides softcore and hardcore porn, the former common on premium cable channels, which do not show genitalia or bodily fluids at any time in the movie, and the latter on adult channels, which can and do.

Pornographic movies are notable for their extensive use of sequels, probably due to the lack of plot: a successful new movie will often generate dozens of numbered sequels in essentially the same format.

Clichés

There are various subjects that are common in pornographic movies today. These sex acts are typically presented in a ritualized manner not representative of common sexual behavior. In the jargon of the pornography industry they are referred to as:

- Anal: anal sex is engaged in various positions, equivalent to the various vaginal sex positions. This is the most common type of gay pornography.
- Orgy: group sex, more than two people having sex at the same time. Specific types of orgies are:
  - Threesome: group sex of three people.
  - Gang bang: one woman, or one man, having sex with more than two men at the same time. Gang bang can also be done with one man and three or more women, that is usually called a reverse gang bang.
- Double penetration (DP): a woman is penetrated by two men: one inserts his penis into her vagina, the other into the anus.
- Double vaginal (DV): a woman is penetrated by two men, both inserting their penises into her vagina at the same time.
- Double anal (DA): a person is penetrated by two men, both inserting their penises into the anus at the same time.
- Creampie: a man ejaculates inside a woman or man's anus or woman's vagina leaving the semen dripping out the orifice.
- Cumshot or Money Shot: a man withdraws his penis before ejaculating onto the person's body, usually onto the face, mouth, sometimes onto the sex organs, or the buttocks. Some cumshots are more specifically called:
  - Bukkake: a group of men ejaculating on a woman or man's face, mouth or eye often while the person is kneeling, usually followed by the consumption of the sperm. This originated in Japanese movies.
  - Facial: ejaculating on a woman or man's face.
  - Pearl necklace: ejaculating on a woman or man's chest.
- Gape: a gaping body orifice, usually an anus, occasionally a vagina.
- Rimming (anilingus): contact between the tongue and the anus, usually licking.
- Ass to mouth (A2M): indicates the removal of a penis or other object from a partner's anus followed by the insertion of the penis or other object into the same or other partner's mouth. A2M scenes are considered properly done only if they are filmed in one camera take, without later edits.

AIDS and the industry

With the outbreak of AIDS hysteria in the 1980s, the pornography industry instituted a system of testing for HIV, the virus responsible for AIDS. The industry's voluntary system involves testing actors once a month for HIV. If the actor does not pass the test, he or she is barred from performing in any more pornographic scenes.

The system seemed to work well, with very few AIDS cases among porn actors until famous male star Marc Wallice, a known IV drug user, tested HIV positive in 1998, sending some shockwaves throughout the industry. In April 2004, an AIDS scare rocked the heterosexual US porn industry when two pornographic actors tested HIV positive in California, the hotbed of US porn production. The straight segment of the porn industry voluntarily shut down for 30 days (a 60 day moritorium was originally announced but it was lifted early) while it tried to deal with the situation.

As of August 2004, estimates put condom use in the straight porn industry at around seventeen percent of adult performers, virtually the same usage rate as before the industry scare. The gay porn industry at the professional level is more adamant about condom usage and thus had less to fear.

Two actors Darren James and Lara Roxx, initially tested positive, and were barred from further sexually explicit content production. 60 actors who had contact with them were barred from working until their next round of HIV testing was completed and they were declared HIV negative. A total of five actors were diagnosed with the virus by the end of the moratorium: one male and four females, including one transsexual.

James most likely contracted HIV while filming a pornographic movie in Brazil and then passed it to the other women, excluding the transsexual who was considered an unrelated case. Roxx was shocked by the news of her HIV status, believing porn actors to be cleaner than the general public. This belief is now in doubt.

Due to this limited outbreak, the California State government is considering regulating the industry. Some propose to mandate the wearing of condoms during sexually explicit scenes. Industry insiders say this would ruin sales of their wares since the unprotected content is one of the selling points of some of their films. They say the wearing of condoms ruins the sexual fantasy of many viewers. Insiders say that such regulation would force the industry underground, where it would be more prone to health risks for performers. The non-profit Adult Industry Medical Health Care Foundation is working with the government, trying to develop policies that both the industry and the government would find acceptable.

Sex cinema

A sex cinema is a *movie theater* specialized in showing pornographic movies.

Famous pornographic movies

Alice in Wonderland
Behind the Green Door
Debbie Does Dallas
Deep Throat
Flesh Gordon
Once Upon a Girl
Power Tool (film)
Smart Alec
Taboo
The Devil in Miss Jones
The Good Old Naughty Days
The Opening of Misty Beethoven
World's Biggest Gang Bang (see also Sex - The Annabel Chong Story)

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Children's film | Family film | Adult film

Buddy film

A buddy film is a *film* in which the central characters are two friends, often of the same sex, who appear together throughout the film. The "buddies" in such films may be friends, relations other then by marriage (i.e. brothers, sisters, or cousins), or partners in some job such as the police force. The buddy cop film is a popular sub-genre of the buddy film. Buddy films usually feature male characters, but there have also been some female buddy films as well.

Some examples of buddy films (other than buddy cop films) include:
Wayne's World
Bill and Ted's Excellent Adventure
Dude, Where's My Car?
Wedding Crashers
Thelma and Louise
Harold and Kumar Go to White Castle
BASEketball
Jay and Silent Bob Strike Back
Mallrats
A Night at the Roxbury

Clerks.
Dumb & Dumber
The films of Cheech and Chong
Romy and Michele's High School Reunion
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Disaster movie

Doomsday film

A disaster movie is a *film* that has an impending or ongoing disaster (e.g. a major fire, earthquake, shipwreck, or an asteroid collision with Earth) as its subject. They typically feature large casts and multiple plotlines, and focus on the characters' attempts to avert, escape, or cope with the aftermath of the disaster. One major character, several minor characters, and scores of extras typically die before the story is resolved.

Disaster themes are nearly as old as film itself. One of the earliest was Fire! (1901) made by James Williamson of Brighton, England. D. W. Griffith's Intolerance (1916) has disaster elements, as do 1930s dramas such as San Francisco (earthquake) and In Old Chicago (fire). Science-fiction movies such as When Worlds Collide routinely used disasters as plot elements in the 1950s and early 1960s. The heyday of disaster movies began in 1970, however, when the success of Airport generated a flood of "all-star-cast-in-peril" stories.

Airport itself qualifies as a disaster film only in retrospect. It is closer in tone and construction to The High and the Mighty or Zero Hour! than to the full-blown disaster films that came after it. The disaster-movie cycle of the 1970s, really began with The Poseidon Adventure (ocean liner capsized by tsunami) in 1972, and continued in 1974 with similar movies such as The Towering Inferno (world's tallest building catches fire) and Earthquake (catastrophic earthquake strikes Los Angeles). The genre was beginning to burn out by the mid-1970s, when movies like The Swarm and Meteor were being produced more and more quickly, with weaker disasters (killer bees, etc.), less production effort and less impressive casts.

The disaster movie genre revived, briefly, in the mid-1990s—perhaps because new *special effects* techniques made more spectacular disasters possible. In 1996 Independence Day merged a *science fiction* alien invasion plot from the 1950s with disaster movie conventions (most notably, from Earthquake). Daylight, a movie about a collapse of the Holland Tunnel followed, and in 1997 two movies about volcanic eruptions debuted, Volcano and Dante's Peak. Also in 1997 the epic James Cameron film Titanic was released, which combined the disaster genre in the sinking of the ship and the romance genre with the relationship between the main characters. Later, spectacular products of this brief revival were a pair of extraterrestrial object impact movies Deep Impact and Armageddon, both

released in the summer of 1998. The movie The Core dealt with the disasters resulting from the stalling of Earth's core.

In 2004, The Day After Tomorrow built upon fear of global warming and climate change with an unlikely (and exciting) assortment of disasters, perhaps setting a record for the most disasters in a single movie. The disasters included ranged from tornadoes and hailstorms to blizzards, storm surges, and hurricanes, and required an assortment of sophisticated computer effects.

The upcoming *stop-motion*-animated film Disaster! (*[1]*, *[2]*) is a genre parody with a style similar to Team America (although it was in production prior to that film).

See also

- Doomsday film

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Doomsday film

A doomsday film is a *motion picture* which tells the story of an actual or fictitious doomsday event and/or its aftermath. This event may be global in scale or a more localized catastrophe—such as the destruction of a city—which can serve as a dramatic microcosm of a full-scale doomsday event. Alternatively, a doomsday film may tell a suspenseful story in which a doomsday event is narrowly averted. The doomsday theme can be regarded as defining a distinct sub-genre of such broader film genres as suspense, thriller, science fiction, fantasy, action, disaster, war, adventure, or even comedy.

List of noteworthy doomsday films in chronological order

The Beginning or the End (1947, US)
Seven Days to Noon (1950, UK)
When Worlds Collide (1951, US)
Above and Beyond (1952, US)
The War of the Worlds (1953, US)
Invasion of the Body Snatchers (1956, US)
On the Beach (1959, US)
The World, the Flesh and the Devil (1959, US)
The Day of the Triffids (1962, UK)
Panic in Year Zero, (1962, US)

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964, US)
Fail-Safe (1964, US)
The Last Man on Earth (1964, US)
Crack in the World (1965, US)
The War Game (1965, UK)
The Omega Man (1971, US)
A Boy and His Dog (1975, US)
Mad Max (1979, Australia)
The Road Warrior (1981, Australia)
Special Bulletin (1983, US)
Testament (1983, US)
The Day After (1983, US)
Night of the Comet (1984, US)
Ghostbusters (1984, US)
Mad Max: Beyond Thunderdome (1985, Australia)
The Quiet Earth (1985, New Zealand)
Terminator 2: Judgment Day (1991, US)
Independence Day (1996, US)
Mars Attacks! (1996, US)
Armageddon (1998, US)
Deep Impact (1998, US)
Last Night (1998, Canada)
The Matrix (1998, US)
Reign of Fire (2002, US)
Terminator 3: Rise of the Machines (2003, US)
The Day After Tomorrow (2004, US)

See also

- Disaster film

Categories: Disaster movies | Film genres

Exploitation film

Exploitation films, exploitative films or trash cinema is a *genre of films* that typically sacrifice traditional notions of artistic merit for the sensational display of some topic about which the audience may be curious, or have some prurient, especially sex, gore, and violence. Such films have existed since the earliest days of moviemaking, but were popularized in the 1970s with the general relaxing of moral standards in cinema in the U.S. and Europe.

Exploitation films may adopt the subject matters and stylings of other film genres (particularly *documentary films* or *horror films*). Thematically, exploitation films are influenced by other so-called exploitative media like pulp magazines.

The genre's influence on contemporary cinema can be found in such films as Kill Bill by director Quentin Tarantino, who is a self-declared lover of exploitation cinema. Since the 1990s, this genre has also received attention from academic circles, where it is sometimes called paracinema.

The word "exploitation" itself is a show business term for publicizing shows and motion pictures. "Exploitation films" are those whose success relied not on the quality of their content, but on the ability of audiences to be drawn in by the advertising of the film.

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Grindhouse cinema

Another term is grindhouse cinema; referring to the usually-disreputable movie theaters that showed them. Many of these inner-city theatres formerly featured burlesque shows which featured "bump and grind" dancing, leading to the term "grindhouse." The book Sleazoid Express, a travelogue of the grindhouses of New York's 42nd Street, explains that in the 1970s-late 1980s, the etymology of "grindhouse" changed to refer to the operations of twenty-four hour theatres, which would continually "grind out" films around the clock (a reference to the cranking motion required of old film cameras and projectors).

A [grindhouse](#) is an American term for a theater that shows [exploitation films](#); it is also used as an adjective to describe the genre of films that would play in such a theatre. While just about any film that had excessive sex or violence to play in a mainstream theatre was fair game for the grindhouses, the term has connotations of leaning more towards movies that were unacceptable by the terms of the mainstream: especially brutally violent films, films with bizarre or perverse plot points, etc. Frequent fare for such theatres were low-budget Japanese and Chinese movies, specifically kung-fu and samurai movies, usually known for being exceptionally bloody.

The term [grind-house](#) may also refer to a kind of low-budget inner-city theater common in American cities from the 1950s until the 1980s. Having been movie palaces during the cinema boom of the 1930s and 1940s, these theaters had fallen into disrepair by the 1960s. Grind-houses were known for "grinding out" non-stop, triple-bill programs of *B movies*. Beginning in the late 1960s and especially during the 1970s, the subject matter of grind-house features often included explicit sex, violence, and other taboo content. By the end of the 1970s, many grind-houses were exclusively pornographic and the trashy exploitation movies shown in them were regularly discussed in the fanzine Sleazoid Express.

By the 1980s, home video threatened to render the grind-house obsolete. By the end of the decade, these theaters had vanished from New York City's 42nd Street, Los Angeles' Broadway and Hollywood Boulevard, and San Francisco's Market Street, just to name a few. By the mid-1990s, the grindhouse completely disappeared from American culture.

Early exploitation films

Some of the earliest exploitation films were pitched as sensationalist exposés of some drug or sex-related scandal, and were made independently of the major Hollywood studios, thus avoiding restrictions of the Production Code and providing a revenue source for independent theaters. Now that the major motion picture studios allow much more latitude in subject matter, it is not necessary for independent producers to cater to audiences' desires to view such things. Thus, in modern cinema, roles have reversed somewhat, with major studios catering to the so-called "lowest common denominator", while *art films* are more typically made independently.

Subgenres

Classic exploitation

Classic Exploitation films made in the 1930s and 1940s were sensationalist fare at the time, and are now valued by aficionados for their nostalgic and ironic value. The most famous example of these is the cautionary tale Reefer Madness, a sensationalized and notoriously inaccurate attempt to demonize marijuana for Prohibition-era America.

A particularly important type of exploitation film of this era was the "sex hygiene" exploitation film, a remnant from the social or mental hygiene movement of the late 19th and early 20th centuries. These films featured white-coated "doctors" describing the how-tos of sex education to the fascinated and naive audience. Often the film would be attended by another "doctor" in a white coat selling sex-hygiene booklets in the lobby after the film screening. Usually the producers would make significantly more money from the sales of the booklets than from the tickets to see the film. This type of film was also known as a "road show," because it was shown from town to town and was promoted in advance like a circus

or carnival. One of the most famous of these was "Mom and Dad" which featured actual birth footage, making it the closest thing to pornography available in late 1940s America.

Sometimes the sex hygiene films would verge into what would be seen as shock exploitation today, showing graphic footage of the ravages of venereal disease. However, showman David Friedman said that in all his years presenting sex-hygiene films as a road show, patrons sometimes came out pale and shaken, but none asked for their money back.

Black exploitation

Black exploitation, or "*blaxploitation*" films, are made with black actors, ostensibly for black audiences, and about stereotypically African American themes such as slum life, drugs, and prostitution. Examples from the 1970s, when Blaxploitation was introduced, include Shaft, Superfly, Blacula, Coffy, and Melvin Van Peebles' Sweet Sweetback's Baadasssss Song.

Sex exploitation

Sex exploitation, "sexploitation" films, are similar to softcore pornography, in that the film serves largely as a vehicle for showing scenes involving nude or semi-nude women. Showgirls or anything by Andy Sidaris are examples.

Shock exploitation

Shock exploitation films (shock films), are films containing content designed to be particularly shocking to the audience. These type of exploitation films focus content traditionally thought to be particularly taboo for presentation in film, such as extremely realistic graphic violence, graphic rape depictions, simulated zoophilia and depictions of incest. Examples of shock films include Last House on the Left, Fight For Your Life, Run and Kill, Bald Headed Betty, Last House on Dead End Street, Baise-Moi, Thriller: A Cruel Picture, I Spit On Your Grave, Tromeo and Juliet, and Assault on Precinct 13. Popular fim critic Roger Ebert has gone on record saying that the film I Spit On Your Grave is "sick, reprehensible and contemptible". Sometimes these films purport to be the retelling of a true story, such as the Japanese film Concrete (a.k.a. Schoolgirl in Cement), which dealt with the Junko Furuta murder. The sub-sub-genre of simulated "snuff" films might also belong here, such as the infamous Guinea Pig films, also from Japan.

Cannibal exploitation films

Cannibal exploitation films, otherwise known as the cannibal film, are a collection of graphically gory movies created from the late 1970s through the early 1990s primarily by Italian moviemakers. In 1974, Umberto Lenzi made Man from Deep River (1972), generally believed to be the first Italian cannibal movie. Joe D'Amato made Emanuelle and the Last

Cannibals in 1977 and Ruggero Deodato continued the tradition with Last Cannibal World (1977) and Cannibal Holocaust (1978), the latter of which was an acknowledged influence on The Blair Witch Project.

Mondo films

"Mondo" exploitation films are quasi-*documentary* films, often reconstructions of actual or purported events. The events depicted in such films are usually closer in spirit to shock exploitation: they are shocking not only because they deal with taboo subject matter (foreign sexual customs, for instance, or varieties of violent behavior in various societies), but because the on-camera action is allegedly real. Some mondo movies are more blatantly fictitious than others, and the vast majority of them are staged forgeries. Most of them tend to be anthologies of different things under a broad collective label rather than one specific thing. The name "mondo" comes from the first broadly commercially successful movie of this type, Mondo Cane. In Italian this means "A Dog's World," a title that was meant to imply that the world, as showcased in the film, is a nasty, brutal place. "Mondo Cane" was followed by a number of sequels and spinoffs, many of which were also produced in Italy. Other movies of this type include Addio Zio Tom and the Faces of Death series of films. Sometimes "mondo" films are called shockumentaries (i.e., a portmanteau of "shock exploitation" and "documentary").

Hick exploitation

Hixploitation ("hick", or redneck: dealing with rural characters), films which generally indulge in Southern American stereotypes of race relations, "moonshining," corrupt local law enforcement, and miscegenation such as The Dukes of Hazzard or Deliverance.

Other examples

Bruceploitation, profiting from the recent death of Bruce Lee
Dyxploitation ("dyke," profiting from lesbian chic)
Nunsploitation
Women in prison films
Some exploitation movies cross categories freely. Doris Wishman's Let Me Die A Woman contains both shock documentary and sex exploitation elements.

Film genres influenced by exploitation film

- Gangster film
- Horror film
- Slasher film

- Women in prison films

Sexploitation film

See also

- [Cult film](#)
- [B-movie](#)

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Fictional documentaries

[Mockumentary](#), a portmanteau of [mock documentary](#) (also [fictional documentary](#) or [false documentary](#)), is a film and TV *genre*, or a single work of the genre. The mockumentary is presented as if it were a *documentary*, though it is not factual. It is a commonly used medium for parody and satire.

Mockumentaries are often presented as historical documentaries with b roll and talking heads discussing past events or as *cinéma vérité* pieces following people as they go through various events. Examples of this type of satire date back at least to the 1950s (a very early

example was a short piece on the "Swiss Spaghetti Harvest" that appeared as an April fool's joke on the British television program Panorama in 1957), though the term "mockumentary" is thought to have first appeared in the mid-1980s when This Is Spinal Tap director Rob Reiner used it in interviews to describe that film.

The false documentary form has also been used for some dramatic productions (and precursors to this approach date back to the radio days and Orson Welles' production of H. G. Wells' novel, The War of the Worlds).

Mockumentaries are often partly or wholly improvised, as an unscripted style of acting helps to maintain the pretense of reality. Comedic mockumentaries rarely have laugh tracks, also to sustain the atmosphere, although there are exceptions - for example, Operation Good Guys had a laugh track from its second series onwards.

See also

- Documentary film

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Heist film

A heist film is a *movie* that has an intricate plot woven around a group of people trying to steal something. Comic versions are often called caper movies. They could be described as the analogues of caper stories in *film history*. Typically there are many plot twists, and film focuses on the characters' attempts to formulate a plan, carry it out, and escape with the goods. There is often a nemesis that must be thwarted, who is either a figure of authority, or a former partner who turned on the group or one of its members.

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- 4 Notable examples

Etymology

The noun caper, according to the *Merriam-Webster Collegiate Dictionary* means a frolicsome leap, a capricious escapade or an illegal or questionable act.

The archetypal plot

Usually a heist film will contain a three act plot. The first act usually consists of the preparations for the heist: gathering conspirators, learning about the layout of the location to be robbed, learning about the alarm system, revealing innovative technologies to be used, and most importantly: setting up the plot twists in the final act.

The second act is the heist itself. With rare exception, the heist will be successful, though some number of unexpected events will occur.

The third act is the unravelling of the plot. The characters involved in the heist will be turned against one another, or one of the characters will have made arrangements with some outside party, who will interfere. Normally most or all of the characters involved in the heist will end up dead, captured by the law, or without any of the loot.

Variations on the plot

As an established archetype it became common, starting in the fifties, to excise one or two of the acts in the story, relying on the viewers' familiarity with the archetype to fill in the missing elements. Touchez pas au grisbi and Reservoir Dogs, for example, both take place entirely after the heist has occurred.

Some heist films take place non-linearly: The Killing, Reservoir Dogs.

Related film archetypes

The "heist film" is the most well-known of a number of closely related archetypal storylines. All involving collaborative efforts that require elaborate preparation and dramatic fallout, there is also: the prison-break film, the assassination film, and the hostage film (usually shown from the opposite perspective: that of the hostages and the rescuers). A number of *spy films* also have heist-like plots.

Additionally, it is common for films to have sections that are modelled after the heist film archetype. National Treasure, etc.

History

From the origins...

A "caper movie" generally shows the ingenious planning and realization of a heist. Even though it has come to be regarded as a classic American genre, in Europe it is Jules Dassin's Du rififi chez les hommes of 1955 that served as the founding father of this particular type of film.

... until today

The classical *Film noir* period of the 40s and 50s brought the genre to fame: during these decades, several such gangster's films have been shot that to this day remain second to none. John Huston's Asphalt Jungle of 1950 or Stanley Kubrick's The Killing of 1956 are examples. The sombre atmosphere of the unavoidable failure which occurs during the film and which should become a sort of brand name for Film noir intertwines in these films with the viewers delight in watching the unfolding of a near-perfect crime.

Since that time Big caper movies have been shot in many variations, often introducing innovative ways of craftsmanship, such as Quentin Tarantino's Reservoir Dogs. Even to contemporary *Hollywood*, the genre still remains promising, as the 2001 and 2003 *remakes* of Ocean's Eleven and The Italian Job show.

Notable examples

Some heist films include:
$
The Asphalt Jungle
Bob the Gambler
Le Cercle rouge
Bottle Rocket
Criss Cross
Entrapment
Grand Slam
The Great Train Robbery
Touchez pas au grisbi
Heat
How to Steal a Million
The Italian Job
The Killing
The Usual Suspects
Jackie Brown

The Killing
Lassiter
The Lavender Hill Mob
Lock, Stock and Two Smoking Barrels
Matchstick Men (film)
The League of Gentlemen
Ocean's Eleven 1960, remade in 2001
Ocean's Twelve
The Pink Panther
Rififi
The Asphalt Jungle
Ronin
Rough Cut
The Score
Snatch
Sneakers
The Sting
Swordfish
Topkapi
The Thomas Crown Affair (1968), 1999 remake

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Jidaigeki film

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Jidaigeki (Bã‡) is a *genre* of *film* and television or theater play in Japan. The name means period drama, and the period is usually the Edo period of Japanese history which was from 1600 to 1868. Some, however, are set much earlier — Portrait of Hell, for example, is set during the late Heian period. Jidaigeki show the lives of the samurai, farmers, craftsmen and merchants of this time. Jidaigeki films are sometimes referred to as chambara movies, a word meaning "sword fight". They have a set of dramatic conventions including the use of makeup, language, catchphrases, and plotlines.

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  - o 2.2 Craftsmen

Kinds of Jidaigeki

Many jidaigeki take place in Edo, the military capital. Others show the adventures of people wandering from place to place. The long-running television series Zenigata Heiji and Abarenbo Shogun typify the Edo jidaigeki. Mito KMmon, the fictitious story of the travels of the historical daimyo Tokugawa Mitsukuni, and the Zatoichi movies and television series, exemplify the travelling style.

Another way to categorize jidaigeki is according to the social status of the principal characters. The title character of Abarenbo Shogun is Tokugawa Yoshimune, the eighth Tokugawa shogun. The head of the samurai class, Yoshimune assumes the disguise of a low-ranking hatamoto, a samurai in the service of the shogun. Similarly, Mito KMmon is the retired vice-shogun, accompanied by two samurai retainers while masquerading as a merchant. In contrast, the coin-throwing Heiji of Zenigata Heiji is a commoner, working for the police, while Ichi (the title character of Zatoichi), a masseur, is an outcast. Gokenin ZankurM is a samurai, but due to his low rank and income, he has to work extra jobs that higher-ranking samurai were unaccustomed to do.

Whether the lead role is samurai or commoner, jidaigeki usually reach a climax in an immense sword fight just before the end. The title character of a series always wins, whether using a sword or a jitte (the device police used to trap, and sometimes to bend or break, an opponent's sword).

Roles in Jidaigeki

Jidaigeki are a parade of people with occupations unfamiliar to modern Japanese, and especially to foreigners. Here are a few.

Warriors

The warrior class included samurai, hereditary members in the military service of a daimyo or the shogun (themselves samurai). RMnin, samurai without masters, were also warriors, and like samurai, wore two swords; they were, however, without inherited employment or status. Bugeisha were men who aimed to perfect their martial arts, often by travelling throughout the country. Ninja were the secret service, specializing in stealth, the use of disguises, explosives, and concealed weapons.

Craftsmen

Craftsmen in jidaigeki included metalworkers (often abducted to mint counterfeit coins), bucket-makers, carpenters and plasterers, and makers of woodblock prints for art or newspapers.

Merchants

In addition to the owners of businesses large and small, the jidaigeki often portray the employees. The bantM was a high-ranking employee of a merchant, the tedai, a lower helper. Many merchants employed children, or kozM.

Governments

In the highest ranks of the shogunate were the rojk. Below them were the wakadoshiyori, then the various bugyM or administrators, including the jisha bugyM (who administered temples and shrines), the kanjM bugyM (in charge of finances) and the two Edo machi bugyM. These last alternated by month in the role of chief administrator of the city. Their role was mayor, chief of police, and judge, and jury in criminal and civil matters.

The machi bugyM oversaw the police and fire departments. The police, or machikata, included the high-ranking yoriki and the dMshin below them; both were samurai. In jidaigeki, they often have full-time patrolmen, okappiki and shitappiki, who were commoners. (Historically, these people were irregulars, called to service only when necessary.) Zenigata Heiji is an okappiki. The police lived in barracks at HatchMbori in Edo. They manned ban'ya, the watch-houses, throughout the city that had a million residents. The jitte was the symbol of the police, from yoriki to shitappiki.

A separate police force handled matters involving samurai. The Mmetsuke were high-ranking officials in the shogunate, and controlled a group of metsuke and kachi-metsuke who could detain samurai. The feudal nature of Japan made these matters delicate, and jurisdictional disputes are common in jidaigeki.

Edo had three fire departments. The daimyo-bikeshi were in the service of designated daimyo; the jMbikeshi reported to the shogunate; while the machi-bikeshi, beginning under

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Yoshimune, were commoners under the administration of the machibugyM. Thus, even the fire companies have turf wars in the jidaigeki.

Each daimyo maintained a residence in Edo, where he lived during sankin kotai. His wife and children remained there even while he was away from Edo, and the ladies-in-waiting often feature prominently in jidaigeki. A high-ranking samurai, the Edo-garM, oversaw the affairs in the daimyo's absence. In addition to a staff of samurai, the household included ashigaru (lightly armed warrior-servants) and chkgen and yakko (servants often portrayed as flamboyant and crooked). Many daimyo employed doctors, goten'i; their counterpart in the shogun's household was the okuishi. Count on them to provide the poisons that kill and the potions that heal.

The cast of a wandering jidaigeki encountered a similar setting in each han. There, the karM were the kuni-garM and the jMdai-garM. Tensions between them have provided plots for many stories.

What would a jidaigeki be without characters to give the flavor of the times? Jugglers, pedlars, fortune-tellers, candy-sellers, rag-pickers, blind moneylenders, itinerant singer/shamisen-players, effete courtiers from the imperial capital at Kyoto, the Dutch kapitan from Nagasaki, streetwalkers and prostitutes from the licensed and unlicensed quarters, the million-dollar kabuki actor, flute-playing mendicant Buddhist priests wearing deep wicker hats, and of course geisha, provide a never-ending pageant of old Japan.

Conventions

There are several dramatic conventions of jidaigeki:
- The heroes often wear eye makeup, and the villains often have disarranged hair.
- A fake form of old-fashioned Japanese speech supposed to represent the old style of the language is used.
- In long-running TV series, like Mito KMmon and Zenigata Heiji, the lead and supporting actors sometimes change. This is done without any rationale for the change of appearance. The new actor simply appears in the place of the old one and the stories continue.
- In a sword fight, absurdly, when a large number of villains attacks the main character, they never act simulaneously. Instead, the villains each politely wait their turn to be dispatched, often standing motionless holding their sword within easy striking distance of the main character until their turn to be easily defeated arrives.
- On television, even fatal sword cuts never draw blood, or even cut through clothing. Villains are chopped down with deadly, yet completely invisible, sword blows. Despite this, blood or wounding may be shown for arrow wounds or knife cuts.
- On film, most often the violence is considerably stylized, sometimes to such a degree that sword cuts cause geysers of blood from wounds. High amounts of dismemberment and decapitations are also common.

Clichés and catchphrases

Authors of jidaigeki grasp every opportunity to work clichés into the dialog. Here are a few:

- Tonde hi ni iru natsu no mushi: Like bugs that fly into the fire in the summer [, they will come to their destruction]
- Shishi shinchk no mushi: A wolf in sheep's clothing (literally, a parasite in the lion's body)
- Kaji to kenka wa Edo no hana: Fires and brawls are the flower of Edo
- Ledo happyaku yachM: "The eight hundred neighborhoods of Edo"
- Tabi wa michizure: "Travel is who you take with you"

In addition, the authors of series invent their own clichés in the kimarizerifu (catchphrases) that the protagonist says at the same point in nearly every episode. In Mito KMmon, in which the eponymous character disguises himself as a commoner, in the final swordfight, a sidekick invariably holds up an accessory bearing the shogunal crest and shouts, Hikae! Kono mondokoro ga me ni hairan ka?: "Back! Can you not see this emblem?", revealing the identity of the hitherto unsuspected old man with a goatee beard. The villains then instantly surrender and beg forgiveness. Likewise, TMyama no Kin-san bares his tattooed shoulder and snarls, Kono sakura fubuki o miwasureta to iwasane zo!: "I won't let you say you forgot this cherry-blossom blizzard!" After sentencing the criminals, he proclaims, Kore ni te ikken rakuchaku: "Case closed."

The kimarizerifu betrays the close connection between the jidaigeki and the comic-book *superhero*.

Famous Jidaigeki

Films

Kurama Tengu series
Tange Sazen series
The Seven Samurai
Yojimbo
Sanjuro
Zatoichi film series
Miyamoto Musashi trilogy
Yagyu Ichizoku no Imbo
Hanzo the Razor series
Lone Wolf and Cub series
Lady Snowblood

Tasogare Seibei (Twilight Samurai)
Mibu gishi den (When the Last Sword Is Drawn)
Rashomon

Television series

Abarenbo Shogun
Ude ni Oboe ga Aru
Edo o Kiru
Ledo SMsamM
Loka Echizen
Onihei Hanka-chM
Onmitsu Kenshi (The Samurai (TV show))
Kage DMshin
Kage no Gundan
Gokenin ZankurM
Kenkaku ShMbai
Zatoichi (television series)
Sambiki ga Kiru!
Jitte-nin
Shogun Iemitsu Shinobi Tabi
Shinsen gumi Keppkroku
Zenigata Heiji
Taiga drama (NHK annual series)
ChMshichirM Edo Nikki
Tenamon'ya Sando-gasa
Tenga Gomen
Tenga DMdM
TMyama no Kin-san
Hissatsu series
Mito KMmon
Moeyo Ken
MomotarM-zamurai

Famous Directors

Names are in Western order, with the surname after the given name.
Akira Kurosawa
Masaki Kobayashi
Kihachi Okamoto
Kenji Mizoguchi

Kon Ichikawa
Tomu Uchida

Famous Actors and Actresses

Names are in Western order, with the surname after the given name.
Yoshimi Ashikawa
KanjkrM Arashi
Shin'ichi Chiba (Sonny Chiba)
Makoto Fujita
Kimiko Ikegami
KMji Ishizaka
Chiezo Kataoka
ShintarM Katsu
Morio Kazama
Kin'ya KitaMji
Hitomi Kuroki
Machiko Kyô
Ken Matsudaira
Matsukata Hiroki
Keiko Matsuzaka
ToshirM Mifune
Kunihiko Mitamura
Hiroaki Murakami
Akira Nagoya
Tatsuya Nakadai
Kichiemon Nakamura
Umenosuke Nakamura
KM Nishimura
HashizM Lkawa
Takashi Shimura
Teruhiko SaigM
Asao Sano
KMtarM Satomi
Takashi Shimura
RyMtarM Sugi
Hideki Takahashi
Reiko Takashima
Masakazu Tamura
RyM Tamura
Takahiro Tamura
Sanae Tsuchida
EijirM TMno
Ken Watanabe

Kinnosuke Yorozuya
Yumi Kaoru
Hiroyuki Sanada
Koichi Sato
Masato Sakai

Trivia

- The term "Jedi" (as in Jedi Knight) from the Star Wars saga was derived from Jidaigeki by George Lucas as he was heavily influenced by Akira Kurosawa.

Categories: *Film genres*
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Propaganda film

A propaganda film is a *film*, often a *documentary*, produced for the express purpose of propaganda: convincing the viewer of a certain political point. However, the propaganda is not limited to non-fiction films. Many of the dramatic *war films* in the early 1940s in the United States were designed to create consensus at the expense of "the enemy." In fact, one of the conventions of the *genre* that developed during the period was that of a cross-section of the United States which comes together as a crack unit for the good of the country. Arguably one of the earliest films to be used for propaganda was The Birth of a Nation, although it was not produced for the purposes of indoctrination.

In the years following the October Revolution of 1917, the Soviet government sponsored the Russian film industry with the purpose of making propaganda films. The development of Russian cinema in the 1920s by such filmmakers as Dziga Vertov and Sergei Eisenstein saw considerable progress in the use of the motion picture as a propaganda tool, yet it also served to develop the art of moviemaking. Eisenstein's films, in particular The Battleship Potemkin, are seen as masterworks of the cinema, even as they glorify Eisenstein's Communist ideals.

The 1930s and 1940s, which saw the rise of totalitarian states and the Second World War, are arguably the "Golden Age of Propaganda". During this time Leni Riefenstahl, a filmmaker working in Nazi Germany, created what is arguably the greatest propaganda movie of all time: Triumph of the Will, a film commissioned by Hitler to chronicle the 1934 Nazi Party rally in Nuremburg. Despite the controversial subject, the film is still recognized today as one of the *most powerful films in history*, with revolutionary approaches in both music and cinematography.

In the United States during World War II, filmmaker Frank Capra was called to create films to support the war effort. The result, a seven-part series entitled Why We Fight, is considered another highlight of the propaganda film genre. Other propaganda movies, such as Thirty Seconds Over Tokyo and especially Casablanca, have become so well-regarded that they are no longer considered propaganda films.*[1]*

In Italy, at the same time, great *film directors* like Roberto Rossellini produced works for similar purposes.

Other noted propaganda films:

Reefer   Madness
 Kolberg (1945), directed by Veit Harlan and Wolfgang Liebeneiner

For more discussion of propaganda and some examples of it in *short films* from the United States, see the 10-volume CD-ROM collection Our Secret Century. And for a satirical subversion of the United States military's 1960s propaganda regarding the safety of radioactive materials, see The Atomic Cafe.

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Road movie

In general, road movies are a *cinematic genre* in which the action takes places during a road journey. Notable examples include Easy Rider, Transamerica, Thelma and Louise and Y tu mamá también. Although the modern road movie inevitably takes place on the road, the genre has its roots in earlier tales of epic journeys, such as Homer's Odyssey and Joseph Conrad's Heart of Darkness.

Like their antecedents, the road movie tends towards an episodic structure. In each episode, there is a challenge to be met, although not all of them will be met successfully. In most episodes, a piece of the plot is revealed - knowledge or allies are gained, and so on. Sometimes, as Heart of Darkness, this progress is inverted, and each episode represents a loss rather than a gain.

Road movies traditionally end in one of four ways:

- having met with triumph at their ultimate destination, the protagonist/s return home, wiser for their experiences.
- at the end of the journey, the protagonist/s find a new home at their destination.
- the journey continues endlessly. In such cases, the last shot of the film is almost always the driver's point of view of a lonely highway at night.
- having realised that, as a result of their journey, they can never go home, the protagonists either choose death or are killed.

References

References to the genre include a comment by Wyatt in the Easy Rider, who complains that his life is like being in a road movie, the song "Road Movie to Berlin", by They Might Be Giants, and in the Family Guy episodes "Road to Rhode Island" and "Road to Europe," each of which grafted large portions of the film series onto the show.

The Road movies are also a series of seven classic comedy motion pictures starring Bing Crosby, Bob Hope and Dorothy Lamour. Each of them has the name Road To...:

Road to Singapore (1940).
Road to Zanzibar (1941).
Road to Morocco (1942).
Road to Utopia (1946).
Road to Rio (1948).
Road to Bali (1952).
Road to Hong Kong (1962).

Filmography

- Road Movie Filmography (via UC Berkeley)

Bibliography

- Road Movie Bibliography (via UC Berkeley)

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Romantic comedy film

Meet cute

Romantic comedy films (sometimes shortened to "Rom-coms") are a sub-genre of *comedy films* as well as of *romance films*.

The basic plot of a *romantic comedy* is that two people meet, banter with each other, but despite an attraction obvious to the audience do not become romantically involved because of some internal factor (on the surface, they do not like each other) or an external barrier (one is romantically involved with another person, for instance). At some point, after various comic scenes, they are parted for some reason. One partner or the other then realizes that they are perfect for each other, and (often after some spectacular effort, sometimes termed

the Grand Gesture, and/or incredible coincidence) they meet again, they declare undying love for each other, and disappear off into the sunset together.

Of course, there are innumerable variations on this basic plotline. It is not necessary that the two lead characters end up in each other's arms (e.g. My Best Friend's Wedding). The film may be a rumination on the impossibility of love, as in Annie Hall, considered by many the apogee of the genre.

The basic format of a romantic comedy predates the cinema by centuries. For instance, many of William Shakespeare's plays, such as Much Ado About Nothing, and A Midsummer Night's Dream fall squarely within the bounds of the romantic comedy.

Romantic comedy films are sometimes derogatorily described as "chick flicks."

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Meet cute

In the genre of *romantic comedy film*, a Meet Cute is the encounter of two potential romantic partners in unusual circumstances, a comic situation contrived by the filmmakers entirely in order to bring them together. Sometimes used as a verb, "to meet cute," or uncapitalized, "the meet cute," or hyphenated, "the meet-cute."

In many romantic comedies, the potential couple comprises polar opposites, two people of completely different temperaments, situations, social statuses, or all three (It Happened One Night), who would not have anything to do with each other under normal circumstances. The meet cute provides the opportunity.

In movies, the chemistry of the lead characters must be established quickly and firmly. The subject matter of romantic comedies are the obstacles that the potential pair must face before they can acknowledge, fulfill, or consummate their love, and the audience must care enough about the relationship enough to finish the movie. The meet-cute, by virtue of its unusual situation, helps to fix the potential relationship in the viewers' minds, and the spark of the meeting is the impetus by which initial vicissitudes of the developing relationship are overcome.

Certain movies are entirely driven by the meet-cute situation; circumstances throw the couple together for the span of the movie. However, movies in which the situation is the main feature, rather than the romance, are not considered "meet-cutes" (Some Like It Hot).

The use of the meet-cute is less marked in television series and novels, in which there is more time to establish and develop romantic relationships. In situation comedies, relationships are static and meet-cute is not necessary, though flashbacks may recall one (The Dick Van Dyke Show, Mad About You) and lighter fare may require it.

Roger Ebert, a film critic, popularized the term in his reviews, and may have originated the term. The culture of the extremely compressed movie pitch meeting may have also contributed to its continuing usage.

While the device seems clichéd today, it may be a victim of the decline of rigid class consciousness in the U.S. since its heyday during the Great Depression. *Screwball comedy*, which made heavy use of these contrivances, also peaked during this period.

Examples

Canonical examples of meeting cute include:
- In My Man Godfrey ditzy socialite Irene (Lombard), following her sister to a dump, chooses Godfrey (Powell) to be her "forgotten man" for a charity scavenger hunt
- It Happened One Night throws runaway heiress Ellie (Colbert) and world-weary ex-reporter Peter (Gable) together in a dispute over the last seat on a bus
- In Bringing Up Baby nervous paleontologist David (Grant) finds that his golf ball and his car get inadvertently driven by strong-willed heiress Susan (Hepburn)

Categories: Romantic comedy films

Teen film

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The teen film (also called teen movie or teenpic) is a *film genre* in which the plot is based upon the special interests of teenagers, such as the coming of age, first love, rebellion, and conflict with parents. Sexual themes are common. Codes and conventions include; proms, alcohol, illegal substances, cars, highschool, cars, parties and all night raves, losing virginity, jocks, cheerleaders, geeks, preps.

List of popular teen films

10 Things I Hate About You
American Graffiti
American Pie (Series)
Back to the Future
The Breakfast Club
Bring It On
Bill and Ted's Excellent Adventure (Series)

Buffy the Vampire Slayer
Bully
Can't Hardly Wait
Clueless
Cruel Intentions
Cry-Baby
Dazed and Confused
Dirty Dancing
Dude, Where's My Car?
East of Eden
Eurotrip
Fast Times at Ridgemont High
Ferris Bueller's Day Off
Foxfire
Footloose
Freaks and Geeks (TV series)
The Girl Next Door
Grease
Ghost World
Heathers
House Party
Jawbreaker
Josie and the Pussycats
Joy Ride
Karate Kid (Series)
Ken Park
Kids
The Last American Virgin
License to Drive
The Lost Boys
Mean Girls
My Own Private Idaho
Napoleon Dynamite
Not Another Teen Movie
The Outsiders
Over the Edge
Porky's
Pretty in Pink
Pump Up the Volume
Rebel Without a Cause
Road Trip
Risky Business
Rumble Fish
Scream (Series)
She's All That

Sixteen Candles
Thirteen
Varsity Blues
Whatever It Takes
The Wild One

See also

- [List of cinematic genres](#)

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Television movie

A television movie (also known as a TV film, TV movie, TV-movie, feature-length drama, made-for-TV movie, movie of the week (MOTW or MOW), single drama, telemovie, telefilm, or two-hour-long drama) is a *film* that is produced for and originally distributed by a television network.

Contents

- 1 Origins and history
- 2 Notable examples
- 3 Production and quality
- 4 See also

Origins and history

The term "made-for-TV movie" was coined in the United States in the early 1960s as an advertising gimmick to encourage even larger numbers of the cinema-going audience to stay home and watch television, on the premise that they were going to see the equivalent of a major, first-run theatrical motion picture in the comfort of their own homes. The first of these made-for-TV movies is generally acknowledged to be See How They Run, which debuted on NBC on 7 October 1964. The Killers, starring Lee Marvin, was filmed as a made for TV movie, although it was decided to be too violent and switched to cinema release instead.

These events originally filled a 90-minute time slot (including commercials), later expanded to two hours, and were usually broadcast as a weekly anthology series (for example, the ABC Movie of the Week). Most TV movies featured major stars, and some were

accorded even higher budgets than standard series television programs of the same length, including the major dramatic anthology programs which they came to replace.

Today the advent of cable television has served to increase the number of venues for the broadcast of TV movies as well as their form. Budgets may be higher and the constraints of writing to fill fixed-time slots while accounting for commercials have been eliminated on the subscription-based cable stations. Conversely, the dispersal of the audience for TV-movies among numerous cable channels with a penchant for "original programming" has resulted in lower budgets, lesser-known performers, and even cheaper effects and settings, along with formulaic writing, on commercial-driven channels. Some networks have also recently streched the definition of a "TV movie" as counting what would normally be a hour long special, as a movie.

Notable examples

One very popular and critically acclaimed TV movie was 1971's Duel directed by Steven Spielberg and starring Dennis Weaver. Such were the quality and popularity of Duel that it was released to cinemas in Europe and later the US. Another was Brian's Song, which also saw theatrical release. However, many 1970s TV movies were a source of controversy, such as Linda Blair's movies Born Innocent and Sarah T. - Portrait of a Teenage Alcoholic, as well as Dawn: Portrait of a Teenage Runaway and Alexander: The Other Side of Dawn, which were vehicles for former Brady Bunch actress Eve Plumb.

Often a successful series may spawn a TV movie sequel after ending its run, and TV movies may also be used as the first episode of a series, otherwise known as a pilot. For example, the 4-hour miniseries Battlestar Galactica, orginally aired on the SciFi channel in December 2003 became a television series beginning in 2005. With high ratings, executives for the SciFi channel greenlighted the weekly series for full production and is currently in its 3rd season.

TV movies are often broadcast on major networks during sweeps season or on cable networks that specialize in producing them such as Hallmark Channel, Lifetime, and HBO.

There are also TV movies known as "reunion movies," which bring back the cast of TV series. These include:

Return to Mayberry
Dynasty: The Reunion
Mary and Rhoda
A Very Brady Christmas
The Growing Pains Movie
Growing Pains: Return of the Seavers

Production and quality

Despite their promise to compete with theatrical films, network-made TV movies in the USA have tended to be inexpensively-produced and low quality. The stories are written to reach periodic semi-cliffhangers coinciding with the network-scheduled times for the

insertion of commercials; they are further managed to fill, but not exceed, the fixed running times allotted by the network to each movie "series". The movies tend to rely on small casts and a limited range of settings and camera setups. Even Spielberg's Duel, while a well-crafted film, features a very small cast (apart from Weaver, all other acting roles are bit-parts) and mostly outdoors shooting locations in the desert. The movies are typically made by smaller crews, and they rarely feature expensive special effects. Some TV movies are notoriously melodramatic, with soap opera style plots; typical plots associated with the genre include "disease of the week" movies or films about domestic violence. The series of Moment of Truth Movies that run on the Lifetime cable network exemplify these melodramatic tendencies. Certain actresses, such as Valerie Bertinelli, Michele Lee and Nancy McKeon, have been stereotyped as TV actresses due to the number of TV-movies in which they have appeared.

TV movies often follow specific naming conventions. For example, the title of many *biographical films* consist of a dramatic phrase, followed by "The [Firstname] [Surname] Story". Examples of this naming format include Love and Betrayal: The Mia Farrow Story, and Fight for Justice: The Nancy Conn Story.

See also

- Direct-to-video

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Tokusatsu

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Tokusatsu (Japanese: y®) is the Japanese term for *special effects*. Live action productions that primarily feature the use of special effects are also called tokusatsu.

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- 2 The Legacy of Eiji Tsuburaya
- 3 Suitmation technology
  - o 3.1 The suit material
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Tokushu Satsuei (or Tokushu Gijutsu)

The term "tokusatsu" is a shortened term for tokushu satsuei (yŠ®q), Japanese for "special photography" which implies camera tricks (which is the original principle for special effects). Usually, in movies or shows, the special effects director is given the title of tokushu gijutsu (yŠ€S), Japanese for "special techniques" (this was a term they had for "special effects" in the old days), or even tokusatsu kantoku (y®ãc), which is Japanese for, appropriately enough, "special effects director".

The Legacy of Eiji Tsuburaya

Eiji Tsuburaya (1901-1970) is perhaps the most famous tokusatsu kantoku in Japan, and is responsible for bringing the famous characters Godzilla and Ultraman to life. While he wasn't the first FX artist, he fought to make special effects in Japanese cinema truly special. When doing movies and TV shows involving giants (be it monsters, superheroes, aliens, etc.), Eiji's techniques usually involve expert miniature work, and the monster is usually either a stuntman in a full monster costume (a process later dubbed "Suitmation") or a marionette-like prop (Mothra, Dogora, etc.). Even with the support of digital effects since the 1990s, Eiji's tokusatsu method has been lovingly carried over to this very day, and has become a tradition like kabuki theater.

Some of Eiji's proteges include Teruyoshi Nakano, Sadamasa Arikawa, Nobuo Yajima (who also directed the FX for the majority of superhero shows by Toei), Koichi Takano, Koichi Kawakita and others. They have worked at Toho, Eiji's company Tsuburaya Productions, P Productions and other companies. YonesaburM Tsukiji, Kazufumi Fujii (who directed the FX for the classic Gamera movies) and Yoshiyuki Kuroda (who directed the FX for the Daimajin trilogy) used the same techniques over at the Daiei Motion Picture Company (now owned by Kadokawa Shoten).

A new generation of FX masters include Shinji Higuchi, Eiichi Asada (who have both worked on newer Godzilla and Gamera movies), and Hiroshi Butsuda (who still works on the bulk of Toei's newer superhero shows).

Suitmation technology

[Suitmation](#) (¹üÄáü·çó) is the term used in Japan to describe the process in tokusatsu movies & TV used to portray a monster using suit acting. It is not known exactly where the term originated from; Some people in Japan (possibly staff members at Toho) coined the term to differentiate the suit work from Ray Harryhausen's celebrated Dynamation (*stop-motion*) technique. The term was at least used to promote the Godzilla suit from The Return of Godzilla.

Sadly, the jargon suitmation is mostly extinct today, replaced by the more intuitive kigurumi.

The suit material

Usually, the monster suits from the classic Godzilla films were made of liquid latex, coated with all sorts of appliances (especially flame-retardant). The suit has to be thick so that the actor doesn't get burned much. The teeth were originally made from wood, but later, from resin. The actor usually sees through small holes in the suit's neck. The head is fitted with mechanisms that move the eyes & mouth (with the battery located somewhere in the costume), and is radio-controlled. Wires operated by overhead crewmen move the tail.

In any case, the suits were very, very gruelling, especially in the old days when studios were very hot. Three minutes was all the average stuntman could stand. There were some advantages, though, when the studios became air-conditioned, and when, starting with Godzilla 2000: Millennium, an oxygen hose was attached to Godzilla's tail, leading up to the neck so that the actor could breathe. But Tsutomu Kitagawa, who played Godzilla in that film, warned that "playing Godzilla is not for people who are claustrophobic."

In the case of superheroes, Ultraman usually wore a form-fitting latex costume similar to a wet suit. The helmet was made originally from latex, and later, fiberglass. A set of batteries in the suit made the eyes and Colortimer light up. Toei superheroes had various sorts of costume materials, from leather to vinyl to cloth. Starting with Science Task Force Dynaman, the heroes in Sentai wear spandex. The helmets were made of fiberglass, and had clips on the side to lock the helmets into place.

Other special effects

Japanese special effects techniques are not restricted to placing people inside suits—even the first Godzilla film from 1954 used a wide ranging number of advanced techniques in this area. Besides the Suitmation Godzilla, Eiji Tsuburaya's crew also used various puppet-like props, one was like a hand-puppet, another was basically an early example of an animatronic puppet (from the scene where Godzilla first appeared over a mountain in Oto Island), which shot a smoky spray from its mouth to create the illusion of Godzilla's white-hot radioactive breath. One shot of Godzilla's tail even used a stop-motion process similar to Ray Harryhausen's Dynamation technique (It's said that Tsuburaya wanted to use stop-motion for Godzilla, but Toho couldn't allow it, because it was too expensive and too time-consuming; most Japanese studios had only allowed notoriously tight budgets/production schedules).

Later films use various techniques to bring Godzilla and the other monsters to life. In the 60s, aside from said close-shot puppets, they used mechanical miniatures in distance shots of Godzilla. Since the 80s, they used robotic animatronic Godzilla props to give him a more realistic, lifelike appearance (as is the case with the 20-foot "Cybot Godzilla" in The Return of Godzilla and the "Close-Up Godzilla" in Godzilla Vs. Biollante). They even actually lit up Godzilla's dorsal fins made of fibre reinforced plastic, and in more recent films, they used CG to create that effect.

The same principle applied to superhero shows: some robotic-looking superheroes (like Kikaider and Gavan) used electronic props for close shots.

CGI in Tokusatsu

Of course, to compromise with *Hollywood* standards, *CGI* definitely played a major role as well. The Heisei Gamera Series has used it masterfully. And recent Godzilla films upped the ante with effects techniques. In some scenes, Godzilla swam underwater like a whale or a shark. CG no doubt played a major role in superhero shows also. From Ultraman flying smoothly in the sky, to Kamen Rider *henshin*-ing into animated armor, to the Sentai robots dramatically combining in one shot without the use of props like in older shows. Much like the old days, computer effects are also used for optical effects such as ray beams, missiles, falling debris and explosions. The adult-aimed tokusatsu series GARO , however , extensively used CG for many battle scenes (such as an intense battle between GARO and ZERO while darting about between skyscrapers) and for "Horror" demons, as well as to give Kouga/GARO's talking ring , Zaruba, as well as Ginga/ZERO's talking pendant, Silva, various mouth and facial animations.

Other tokusatsu films to use CGI include Crossfire and Casshern (based on Tatsuo Yoshida's 1973 *superhero anime* series).

City sets

There was a generalized misconception by audiences in the United States that the minituarised city sets are made of cardboard, but this is not true.

Even in the classic Godzilla movies, the miniature sets were actually made from a thinly cut plaster and wood. The newer films do this as well (only some of the buildings are actually collapsible). Buildings that were not made to be destroyed are made from wood and plastic. Some miniature models were even made out of paraffin (this goes for the many tanks and electrical towers that Godzilla melted with his radioactive breath). In movies such as Battle in Outer Space (1959) and The Last War (1960), the miniature sets were made of edible material, the same ingredients as those used to make wafers.

The buildings in the classic Godzilla film series were constructed on a 1/25 scale.

Famous Tokusatsu Monsters and Superheroes

Whereas Godzilla has become a worldwide household name, Ultraman and Kamen Rider are considered the two greatest influential model Japanese superheroes to this very day. All three characters have created countless sequels and imitations, few of which rival their popularity (the Sentai Series, for example, is an offshoot of the Henshin Hero genre started by Kamen Rider).

Metal Heroes (specifically Space Sheriffs) became a basis for the RoboCop movies. Toho and Daiei are well known companies in the Daikaiju category of tokusatsu. Tsuburaya is the company associated with Ultraman, while Toei is responsible for Sentai series, Metal Heroes and the Kamen Rider series.

Not all of Toei's group of hero shows are classified as "sentai" (Sentai shows are exclusively produced by Toei). Toei's non-sentai group heroes include Akumaizer 3, Ninja Captor and Chojin Bibyun. The most notable non-Toei group series is perhaps Toho's Chouseishin (Super Star God) Series, which began in 2003 with Choseishin GranSazer (Ultra Star God GranSazer), continues in 2004 with Genseishin JustiRiser (Phantom Star God JustiRiser), and in 2005 with Chosei Kantai Sazer-X (Super Star Fleet Sazer X). The Chouseishin series is Toho's attempt at competing with Toei's Sentai series.

An awkward category of tokusatsu is the [Child Hero](#) or [Kiddy Hero](#) genre. The most notable of this genre of is Booska and Robocon.

One last category is the Heroine Tokusatsu, which consists of a fighting team composed by females, or an individual female. Examples include Vanny Knights, Dimensional Detective Wecker, and the new live-action version of BishMjo Senshi Sailor Moon.

Beyond The Norm

There are tokusatsu movies and TV shows that either don't use conventional special effects, or don't star human actors. These include:

Shows like Majin Hunter Mitsurugi (1973), in which the monsters and the titular giant knight-like warrior are done with stop-motion effects, instead of suitmation. Puppet shows like Uchuusen Silica (1960), Ginga Shonen Tai (1963) and Kuchuu Toshi 008 (1969). These shows (the three mentioned were produced by NHK) use the same tokusatsu techniques, but the cast of the show is made up of puppets/marionettes, as opposed to human actors. Similar to the famous Supermarionation shows by Sylvia and Gerry Anderson. A better known show in this category is Go Nagai's X Bomber (1980), shown in England as Star   Fleet.
 Similar to the above listed puppet shows, there are also tokusatsu shows that use the same special effects techniques, but the show's cast are anime characters in animated sequences. These shows include Tsuburaya Productions' Dinosaur Expedition Team Bornfree (1976) and Dinosaur War Aizenborg (1977), which were combined into compilation movies like Return of the Dinosaurs and Attack of the Super Monsters, respectively. A more bizarre effort was done for Tsuburaya by Go Nagai; Pro-Wrestling Star Aztekaiser (1976), which looks like a conventional tokusatsu superhero show, except when the title wrestler-superhero Aztekaiser is able to transform the show's live-action dimension into an anime sequence, where he is able to perform wrestling moves against the weekly villain, wrestling moves that are   impossible   to   do   in   live-action!
 In 1998, Buildup Entertainment, an independent company in Japan, did a direct-to-DVD OVT SF/horror miniseries titled Dark Soldier D, which completely used CGI for the title mobile suit   and   the   monsters,   instead   of   traditional   effects.
 In 2005, Jun Awazu and his independent company Studio Magara produced an all-CG animated 25-minute short film called Negadon: The Monster from Mars. While not technically a real tokusatsu, it is nonetheless a tribute to the "Golden Age" of tokusatsu cinema, especially kaiju eiga.

Japanese Fan Films

As pop-culture fandom in Japan grew and grew in the 1980s, a fan-based group called Daicon Film, now called Gainax, was formed by Hideaki Anno, Yoshiyuki Sadamoto, Takami Akai, and Shinji Higuchi. Besides their celebrated anime sequences, they also produced a series of tokusatsu shorts, usually parodies of monster movies and superhero shows, which have gotten lots of favorable media coverage. These productions included Patriotic Task Force Dai-Nippon (1983), Swift Hero Noutenki (1982), Return of Ultraman (1983) and The Eight-Headed Giant Serpent Strikes Back (1985).

In the turn of the new millennium, another tokusatsu fan, a comedian named Shinpei Hayashiya, produced a number of tokusatsu fan films. They include Godzilla Vs. Seadora and Gamera 4: Truth (2004). As of 2005, he has just completed his upcoming first original effort, Deep Sea Beast Reigo.

Tokusatsu Around the World

The tokusatsu technique has been copied around the world, thanks to the popularity of Godzilla films. One could say that this is the highest form of flattery.

Famous Examples

In 1961, England made its own Godzilla-style film, Gorgo, which used the same "suitmation" technique as the Godzilla films. That same year, Saga Studios in Denmark made another Godzilla-style giant monster film, Reptilicus. This film's monster was brought to life using a marionette on a miniature set. In 1967, South Korea, produced its own kaiju movie, Taekoesu Yonggary. In 1975, the famed Hong Kong film studio, Shaw Brothers produced a superhero film called The Super Inframan, based on the huge success of Ultraman and Kamen Rider there. The film starred Danny Lee in the title role. Although there were several other similar superhero productions in Hong Kong, The Super Inframan is the first, and considered the best by superhero fans. With help from Japanese SPFX artists under Sadamasa Arikawa, they also produced a Japanese-styled monster movie, The Mighty Peking Man, in 1977. The cult popularity of Japanese kaiju and superheroes in America have resulted in a wacky, action-packed program/event called Kaiju Big Battel in 1994. It continues to thrill audiences and fans to this day.

Fan films

In 2001, Buki X-1 Productions, a French fan-based production company, produced its own Sentai Series, Jushi Sentai France Five, which takes Toei's famous "Super Sentai" formula with a French twist! In 2004, Ithaca (New York)-based then-college student Peter Tatara, with his own company Experimental Amateur Hero Productions, produced a no-budget superhero video series called Johnny Robo, which is a tribute/deconstruction/parody of Kamen Rider and the Henshin Hero genre.

Confusion of the term outside Japan

There is currently a misconception in countries outside Japan (including the United States, to an extent) that the term tokusatsu refers mainly to Japanese superhero TV shows (including - but not limited to - the Ultra Series, Kamen Rider series and Super Sentai Series). Of course, this is not true, as the term has always been used in its native country to describe all live action productions, Japanese or otherwise, that feature special effects.

However, in the case of the US (and some other parts of the world), the confusion dates back to the early 1990s, when Ben Dunn, editor of the San Antonio-based comic-book

publishing company Antarctic Press, did a short-lived fanzine called Sentai: The Journal of Asian S/F & Fantasy, which was one of the few American fanzines in the wake of the Power Rangers craze that covered live-action Japanese fantasies, which previously had a sizable cult following. However, this magazine got so much exposure that all Japanese live-action superhero shows were mistakenly labelled "sentai" by many fans and non-fans alike. Inadvertently reinforcing this was the formation of the usenet newsgroup alt.tv.sentai. On that newsgroup, and eventually other tokusatsu-related forums, more experienced fans had set people straight on the many tokusatsu-related terms. The same went for daikaiju-related forums like the newsgroup alt.movies.monster and others.

Perception of Tokusatsu in America

The United States has seen almost every Godzilla and Gamera film, as well as many Japanese kaiju films up to the early 1970s, but mainstream America does not look at these films very favorably.

Even only a handful of Japanese superhero shows such as Ultraman (the most recognized Japanese superhero in America, of course), The Space Giants and Johnny Sokko and His Flying Robot made it there, as well as Spectreman, which was the last major superhero production to be seen in the States, whereas ironically, it was just the beginning (in that exact same period, Kamen Rider, a low-budget TV series, began the "Henshin Craze" in Japan).

Of the American populace, Hawaii (and, to a lesser degree, San Francisco) was more familiar with the superhero shows made since the "Henshin Craze", and these shows were very successful there. Shows like Emergency Command 10-4-10-10 (the first tokusatsu series to be subtitled in English), Rainbowman, Android Kikaider/Jinzo Ningen Kikaida (perhaps the most popular show in Hawaii), Kamen Rider V3 and Secret Task Force Goranger, as well as 1967's Ultra Seven (which, in 1975, became the first Japanese program to be dubbed in English there). The last tokusatsu series to be subtitled in English was 1979's Battle Fever J (the first "Super Sentai" series). But sadly, the rest of America has missed out on this milestone period of tokusatsu history (shows like 1983's Science Task Force Dynaman, which was comically dubbed, are a very rare exception).

This perception of tokusatsu in America can be chalked down to a few things:

Realism

One of the things that Japanese live-action fantasy is usually criticized for by non-fans in America is that these productions don't look "realistic". Back in the 1950s, some people criticized the special effects in Godzilla movies, comparing them to Ray Harryhausen's stop-motion techniques (Ray was hurt by this, and instead started making fantasy films). When Star Wars was released in 1977 and made science fiction mainstream, the American public began to forget the past and focus on the future. Even when some Japanese companies use their tried and true techniques for sentimental reasons (combined with Hollywood-style effects), Americans continued to label these films as "cheap", "cheesy" and/or "campy". In

fact, many old Japanese special effects fantasies, no matter what regard they were held in Japan, were pretty much considered *B-movie* material by many Americans who raise themselves on big-budget Hollywood films, nowadays strictly using *CGI* effects. That perception is also based on watching faded, worn-out fullscreen prints of these classic films.

However, American fans like August Ragone and reporter Steve Ryfle have enlightened a skeptical media on this subject countless times, and people were profounded. According to Ryfle, even classic Japanese special effects fantasies were not necessarily trying to look "realistic", they were trying to make something that's colourful and spectacular. These were fantasies. Godzilla is not a "realistic" monster, because he's not a real animal. He is a fantasy creature, basically a god (not unlike the beasts from Chinese and Japanese mythology, like the Chinese dragon). This goes for many of the Japanese kaiju of the type. Rodan, Varan, Mothra, Gamera, etc. These hand-crafted fantasy monsters looked "real" to some fans. Some even say that, unlike stop-motion, these monsters looked very real, because they were filmed real.

Eiji Tsuburaya himself thought that absolute realism was "boring," so he experimented with the many films he did, and his surreal visuals dazzled many audiences, including children and fans. And even if certain techniques didn't work, it still amused him. Some audiences may laugh at these effects shots, or even criticize certain aspects of them, but this was something Eiji never took too seriously. A notable example was one scene in the 1965 film Frankenstein Conquers the World, where the giant monster Baragon attacks an animal farm, and smashes a stable with an obvious puppet of a horse galloping wildly inside. When asked by a Japanese journalist about why he used a horse puppet instead of a real one against a bluescreen, Eiji replied, "Because it's more interesting!" Eiji's "unreal" effects techniques were copied to this day by other Japanese effects artists, who have even added their own touch of realism to suit today's audiences.

Meanwhile, even the equally criticized Japanese live-action superhero shows (aimed mainly at children) achieved what American productions usually could not when making adaptations of comic books: a colourful, fantastic sense of wonder. After the original "campy" 1966 Batman TV series, superhero fans, even the American public, started to take their fantasies for granted, because colour and fantasy became "silly", "stupid" and thus equated with "camp". Thus, superheroes became dark, grim and "realistic." These were no longer the comic-books kids grew up with, they were more "adult" and "cynical." Japanese superheroes, on the other hand, retain that colourful "comic-book" feel. Yes, some of these superheroes are altruistic, like Super Giant, Moonlight Mask, and Ultraman, yet others (of the Henshin variety, for example, like Kamen Rider) take their powers for granted, but the hero still must make do with their powers to help the innocent, even get along with children, who usually idolize these heroes. They have even long before experimented with "grim" and "ironic" concepts that would finally be utilized in American superhero comics by the late 1980s. The villains in these shows included the kind of threats depicted in American comics that American movie & TV adaptations usually exclude; an evil empire, an alien race, a mad scientist and a weekly monster. Some would argue that Japanese superhero movies & shows, despite their "limited" special effects, are much better at emulating the style of American comic-books than the TV shows and *Hollywood* movies that are based on them.

Furthermore, it also has to do with conservative budget reasons. Japanese studios, unlike those of *Hollywood*, are not union-based. Some Japanese studios still allow a notoriously tight

budget and schedule, while others are liberally taking a chance on things. Actors/staff are paid a smaller salary, yet they work together like a family.

Violence

As is evident since the 70s, Japanese superhero movies & TV shows became increasingly violent. Even as kid shows in Japan, American audiences were overly concerned over violence in America, and by the 70s, censorship against violence on American children's television had grown more and more strict. This mainly includes Japanese superhero TV productions, many of which were very dark and violent, and had grim and ironic stories. This goes for *anime* shows as well. Superheroes like Kamen Rider were created surgically by the villains, and turn against them. Superheroes like the title team of Science Ninja Team Gatchaman (an anime series) ruthlessly beat villains to a pulp. Superheroes like Mirrorman chop the monsters' heads off. Shows like Android Kikaider and Robotto Keiji had the monster of the week demonstrating their powers by slaying an innocent victim (an expendable character) at the beginning of each episode (not unlike the victims of the weekly monsters and alien threats featured in Star Trek). Needless to say, even Godzilla movies had followed suit in the same period.

In the 1990s, Power Rangers, which was Americanized from the Super Sentai series, made the shows more palatable to American TV standards by removing the excessive violence, and it differed dramatically from its original version. This is still a highly debated topic even among fans. One particular reason is that some evil kaijin in various tokusatsu are psychotic vicious and unforgiving. Those same monsters that are "adapted" are now depicted as stupid, unintelligent goof-offs to the point that the suit monsters are, to some, "Barney-esque." One victim of this was the warrior Grifforzer (renamed Goldar in Power Rangers). Originally a powerful, threatening figure in his original Japanese incarnation from Kyoryuu Sentai Zyuranger, Goldar became more and more pitiful as the series went on.

Lack of Cultural Identification

Because American audiences did not readily identify with the appearance and culture of east Asian characters, elements were introduced to increase a sense of familiarity. For example, to make the original 1954 Godzilla more palatable to American audiences, actor Raymond Burr was added to help the audience accept the Japanese characters from the original version. In the mid-1960s, Hollywood actors like Nick Adams and Russ Tamblyn actually appeared in some of these films alongside the Japanese actors (thanks to the collaboration between Toho and UPA, best known for their animated movies & TV shows like Mr. Magoo). The Gamera films, aimed at children, started to include Caucasian children alongside the Japanese children to appeal to the American market, upon the success of the first Gamera film there. In order to reach the Australian market and particularly the North American market, Tsuburaya Productions co-produced two Ultraman shows starring a multiracial cast. Tsuburaya has been trying to penetrate the North American market for a

long time. Later shows such as Power Rangers were completely Westernized to fit mainstream tastes.

A Growing/Divided Fandom

Thanks to the Internet, tokusatsu fandom and acceptance in the United States is growing, slowly but surely. Originally, the only forms of tokusatsu presented the past few decades were either Daikaiju Eiga (specifically Godzilla and Gamera) or Ultraman, it wasn't until the debut of Power Rangers in the 90s where audiences were introduced to other categories of the genre. Despite the intervention of US "adapting" such as the replacement of Japanese actors with American actors or the use of dubbing, many recognized Power Rangers was Japanese due to the obvious use of a different camera. At the time, the camera types and techniques used by America and Japan contrasted a great deal. Japanese footage still had that grainy texture to the footage that was used in the past. Furthermore, the quality of the heroe's suits was much higher in Sentai footage , with the spandex costumes being much more vibrant, shining and reflective, unlike the dull and solid color of the american-made costumes. For years, tokusatsu has had fanclubs all across the world, as well as countless dealers and collectors selling merchandise directly from Japan. Imports and illegal bootlegs of Japanese movies & TV shows have become commonplace for fans of the genre. Because of this steadfast phenomenon, the American mainstream has finally started to take notice, especially companies like Sony, Media Blasters and ADV. Although it may not yet have the same level as anime or manga, tokusatsu is just as important and influential to Japanese culture, as well as all of pop culture. Fansubs have also played a signifcant role in the genres popularity; and like anime, fans began to compare and contrast "adapted" tokusatsu shows, like Power Rangers, to its orignal Japanese counterpart.

The backlash to this is that many tokusatsu superhero shows are seen as all Power Rangers; even Ultraman is mistaken as a Power Ranger. This is because in Japanese shows the main motif are mufflers/scarves, helmets, and spandex; however, the same can be said in the US considering heroes over here had capes, masks, and tights. Both sides didn't drop their respective trademarks until later on. Another situation is those who grew up with Power Ranger assume that any superhero tokusatsu can be a Power Ranger spin-off or adapt without the knowledge of content the genre has. This usually results in a mockery of the original product rather than a homage.

In addition, a new rivalry brewed over the years among fans of "adapt" shows (like Power Rangers) and the tokusatsu purists. Purists claim that shows (like Power Rangers) give tokusatsu a bad reputation and further degrade the Original series they were adapted from. While "adapt" fans argue that the shows are new and innovative and breathes new life into live action TV shows. It came to the breaking point that terms like "Sentai Snob" (now evolved to "Toku Snob"), a term use to describe a hardcore tokusatsu purist believing that "adapts" are nothing but poor imitations; and "PR Snob" (now evolved to "Anti-Sentites"), a term use to describe hardcore "adapt" fans who believe the American products are more creative and innovative than their Japanese counterparts, and many hold the idea that the Japanese material is inferior to its American counterparts. This brand of fandom argument

parallels the conflict between "Subbies" and "Dubbies," where two factions argue in anime fandoms about which is better, "English Subtitles" or "English Dubbing." This takes that idea even further. And with the US adapting even more Japanese franchises (such as Godzilla and The Ring), the argument between the two groups becomes more significant, and emotional. Recently, the announcement of the Magiranger vs. Dekaranger movie using an Power Rangers prop (in this case, Jack Landors' SPD Battlizer from Power Rangers SPD) caused a new, heated debate between the two groups. Furthermore, since Magiranger, there is indication that Toei and Disney are now working side by side and co-producing both Super Sentai and Power Rangers. This gives some alarm to both sides whether or not other tokusatsu genres will be either "adapted" or subbed in the future. Toho is kind of borderlined since the Zilla situation in 1998; however, the company still remains in good terms with Sony, as they released the entire Millennium Godzilla series. Whether or not Toho will allow their Choseishin series (which currently rivals Super Sentai) to come to the states is still unknown. 4Kids's reintroduction to Ultraman angered many older audiences as many strongly felt they bastardized Ultraman Tiga to the greatest degree (ironically, Tiga was the deemed the most popular of the Heisei Ultra Series during the 90s) and, in addition, many younger audiences continuously mistook the Ultraman in question for a Power Ranger. Meanwhile, with the growing popularity of the New Generation Kamen Rider which now has a growing female demographic along with the young boys demographic; many wonder if Disney will give Maskèd Rider another chance. There was a rumor about Kamen Rider Ryuki being adapted by Disney in 2003, but turned out to be untrue. Ever since Disney's acquisition of Power Rangers from Fox; Ryuki, as well as Hurricanger, served as an introduction to original source material of tokusatsu shows; which intrigued many "adapt" fans. Some of the story writing in toksuatsu could best be described by some viewers as dark-toned which are seen in many animated series like Justice League Unlimited, or as outlandish and cartoony like Looney Toons, or even in-between, as was the case in The Incredibles. It's a trademark in tokusatsu to range from too grim to too outlandish; pretty much how anime is looked upon. This further excites some viewers while it disgusts others.

Some new terms that came up over the years:

- [Original Toku(satsu)](#) - This term refers to the original movies & shows that came from Japan.
  - Examples: Godzilla, Gamera, Ultraman, Kamen Rider, Super Sentai, Metal Heroes, Chouseishin Series
- [Toku(satsu) Adapts](#) - This term refers to movies & shows that "Americanize" the original Japanese concept.
  - Examples: Power Rangers, Saban's Masked Rider, VR Troopers, Big Bad Beetleborgs, Superhuman Samurai Syber Squad, etc.
  - American-made remakes of Japanese FX movies may fall into this category. Examples: Godzilla (1998), The Ring (2002), The Grudge (2004)

Note: Movies and series like Godzilla, King of the Monsters, Varan the Unbelievable, King Kong vs Godzilla, and the 4Kids rendition of Ultraman Tiga fit into a sub category of Toku Adapts call "Toku Dubs" by some toku enthusiasts. Godzilla, King of the Monsters, King Kong vs. Godzilla, and Varan the Unvelievable, it in this sub category because, despite adding

American Footage, a majority (if not all) of the Japanese actors were still kept, as well as some of the original concepts used in the Japanese versions.

- [American Toku(satsu)](#) - Original American movies & shows made in the US (or by US companies) that follow the tokusatsu formula instead of "adapting" Japanese footage. This is confusing to some, because many claim that the Power Rangers series has slowly stopped using the original Japanese footage and began filming new scenes; however, if the Sentai suits, Monster suits, etc. are still being used in the show despite different footage, it is still a "toku adapt" rather than "American Toku."
  - Examples: Steve Wang's Kung Fu Rascals, Kaiju Big Battel, Johnny Robo, Tattooed Teenage Alien Fighters from Beverly Hills, Los Luchadores, The Mystic Knights of Tir Na Nog, Van-Pires, Big Wolf on Campus, Animorphs

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Categories: *Film genres*
[Movies genres | Buddy film | Disaster movie | Exploitation film | Fictional documentaries | Heist film | Jidaigeki film | Pornographic film | Propaganda film | Road movie | Romantic comedy film | Teen film | Television movie | Tokusatsu | Zen movies | Film clichés](#)

Zen movies

A Zen Movie describes a *motion picture* that is said to have a Zen-like undercurrent, or a significant sequence where there is a "Zen moment". Zen movies are often sparce, quiet, observing, with attention to detail and lingering scenes without comment.

A typical example would be character that arrives at a conclusion that requires no explanation, because all other options have run out. An act of surrender maybe. For example, Phil Connors (Bill Murray) in the film Groundhog Day, comes to the realisation that he is stuck in a time loop, where his days repeat themselves over and over again. At first he tries to escape from it, but eventually resigns himself to the situation, and makes the most of it.

Films that require little dialogue, or explanation to the events being portrayed may also be seen as Zen Movies. The main characters in the film Two-Lane Blacktop for example don't have names; they are just credited as "The Driver", "The Girl", "The Mechanic". They are each portrayed as people that drift through life, in a care-free, natural spontaneous way.

Movies genres | Buddy film | Disaster movie | Exploitation film | Fictional documentaries | Heist film | Jidaigeki film | Pornographic film | Propaganda film | Road movie | Romantic comedy film | Teen film | Television movie | Tokusatsu | Zen movies | Film clichés

Film clichés

In many *films* it can be observed that with relative frequency, certain plot idioms, gimmicks, and "clichés" are repeated time and again like stock phrases in a person's speech. They are often seen with such regularity that they are expected and disliked for it. It should be noted, however, that idioms and stereotypes are often a valid means to quickly establish plot points and story background. Most conventional movies, good or bad, use some form of "clichés". Each *cinematic genre* generally has its own litany of clichés, many of which are seen below.

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- *4 Comedy*
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- 12 Superhero films
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American movies

- A typical sub-plot of many movies is the theme of the parent who doesn't spend enough time with his children. (War of the Worlds (2005 film))
- Criminals are almost always men. Hardly any women are seen as criminals (most Lifetime movies).
- Crowds in films often display similar characteristics only shared with crowds in other films (see The American Crowd).
- Villains tend to be European mercenaries or terrorists (Die Hard). This is most prevalent in older movies where the Cold War caricatured Russians as the ultimate enemy.
- French people tend to speak English with a British accent, as do citizens of the Roman Empire in peplums ("sword and sandal" films).
- By the end, the hero has killed the villain and given his rival/irritating boss his comeuppance. The comeuppance is usually a punch in the face, although it is sometimes just an insult.
- When a couple is in bed, the sheets cover the woman's chest but leave the man's chest exposed. This is known as the "L-shaped sheet". When the woman gets out of bed, she covers herself with the sheet, as if she doesn't want the man with whom she just had sex to see her naked (or covered by the film makers with extremely well positioned small objects, as parodied in the Austin Powers series).
- When in the jungle or other wild places, heroes easily overcome all dangers of the vicinity while natives that are their guides such as Indians die first, although they are supposed to know all dangers of the forest/jungle/weather/animals etc.
- Scenes in cities usually open with a shot of a local landmark (e.g. Big Ben in London and the Eiffel Tower in Paris). Additionally, an opening shot in London often features an instrumental version of "Rule Brittania" (National Lampoon's European Vacation), and one in Paris features accordion music. Furthermore, most rooms seem to have a view of the local landmarks -- the Eiffel Tower can be seen out of every window in Paris.
- The Chief of Police is always yelling at the hero cop of the movie. If he's not yelling, he always doubts the hero's ability to get the job done and/or his intentions (Dirty Harry, Lethal Weapon, parodied in So I Married an Axe Murderer and Last Action Hero)
- A witness who is in a hospital is only kidnapped/killed if there's a police officer guarding the room.

- In a World War II movie, an American masquerading as a German officer does not need to speak German, only speak with a German accent (Indiana Jones)
- When any movie has a kid playing video games in it, the video games use Pac-Man or other 1980's video game sounds, regardless of how recent the movie (or system they are playing the game on) is. Also the actor's controller motions seldom bear any resemblance to the motions actually used while playing a videogame.
- British punks are often depicted watching internationally significant, televised events through a street window or in a pub.
- Usage of phones is completely unrealistic. In real life, the receiver speaks first, not the caller. It is also common courtesy to say a farewell, or at the very least, an acknowledgement, before hanging up. Also, something that would otherwise take thirty or so seconds to say takes only three seconds to hear on the phone (GoldenEye)
- Individuals from Eastern Europe often maintain communist ideology.
- Individuals of German descent often maintain Nazi ideology.
- Any given military group or unit will have at least one man named Kowalski.
- Actors will whip off their glasses to emphasize a point (spoofed in Airplane!).
- Protagonists will have many perfect opportunities to rid themselves of the main or sub-main villain, but are somehow and inexplicably prevented from doing so (The World Is Not Enough, Saw, Saw II)
- People in horror movies usually have thousands of opportunities to do the smartest possible thing and rid themselves of the main horror antagonist, but always do the stupid thing only to prolong the movie.
- Police officers who are completely different, with one being experienced and the other street smart, are paired together for missions where their dislike for each other could obviously compromise the mission (see buddy cop film and black meets white). *[1]*
- Police officers who are nearing their retirement date are often tragically killed (see retirony).
- Scientists tend to be nerdy, socially inept individuals, usually clad in lab coats and safety spectacles, and who always behave in an amoral manner (in contrast, if they are saving the world, they will be in shape and well tanned). *[2]*
  - o Alternatively, they are nerdy, socially inept individuals who behave in a moral manner, work as comedy relief, and will be killed off unless they are the star.
- Computers are all compatible, with almost instantaneous download, file loading and processing. This effect, commonly referred to as Hollywood OS, is prevalent in most films that feature, but do not revolve around, computers. *[3]* Computer systems are also often "destroyed" by blowing up or shooting the monitor, while leaving the actual CPU case unharmed.

- Whenever it is said that somebody can't possibly be the suspect, that person almost always turns out to be the suspect (most Bond movies).
- In the final combat scene, the villain and the hero will fight and one will gain a crucial advantage, usually having the other person disarmed staring at a gun in his face. The person with the gun will then throw it away and "fight like a man" in hand-to-hand combat with his opponent. (SWAT, Lethal Weapon, Commando, The Island, etc; parodied in Rush Hour and Team America)
- If the hero of the movie has a teenage son, it's likely that at some point in the movie the son will die trying to be the hero or going against his father's wishes. The father then would probably go take his revenge.
- If a hero is fighting several opponents, they always appear to politely queue up and attack one at a time.
- In action movies, the villain will always die at the end and in the most spectacular way possible (usually falling off a building, getting shredded to pieces or in a big explosion)
- Multi-ethnical groups of friends are often seen in movies, but at a degree of each one of the friends being of a different race (Power Rangers), but in contrast to this, the black man will always date the black girl.
- During a fight, the hero loses, firstly, but then he gets confident again and wins spectacularly. (Serenity, The Island)
- At a restaurant or in a bar, the characters never ever finish what they ordered.
- When there is something on television that a character does not like relating to them, particularly a news report, they always turn the television off before the end of the broadcast, never stopping to watch the whole thing, even if it would be to their advantage. If the news broadcast is about something completely out-of-the-ordinary, the character will turn it off without stopping to watch it. (War of the Worlds (2005 film))
- The protagonist won't shoot an unarmed villain in cold blood. So when the protagonist has the chance to kill the villain, he does the merciful thing and lets him be captured instead. The protagonist turns his back on the villain. The villain pulls a concealed weapon (or wrests one from an inept redshirt nearby), and the protagonist or their sidekick is "forced" to shoot the villain. Thus giving us the satisfaction of shooting the bad guy without any guilt or conscience wringing.
- Whenever channel hopping, the protagonist will always flip to a station (normally a news broadcast) just in time to see a relevant programme or report in its entirety. They never manage to miss the beginning.
- A wise guru coaching somebody will die before the training is complete. (Star Wars)
- Characters sitting on a toilet will often be disturbed unexpectedly and will always have their trousers or at least their underwear on. (The Island, GoldenEye)

- The boss of one of the protagonists may try to fire him or her, towards the end of the movie. He or her will automatically reply: "no thanks, I QUIT!" (Godzilla (1998 film))

Bollywood

See Bollywood.
- Singing and dancing often take the place of typical romance scenes (kissing, sex, etc.)
- Couples often never kiss, though this unwritten rule is beginning to be broken.
- The families of one (or both) of the romantic leads will disapprove of the relationship.
- Characters often wait until monsoon season to leave their loved ones, yet the female character/love interest is still wearing her sandals.
- Though characters may be from rural village or a poor neighborhood, their song-and-dance numbers occur in an exotic locale (Switzerland, Egypt, etc.)
- Dream sequences normally involve heavy song-and-dance routines.
- A song-and-dance sequence involving a barely-dressed lead dancer (normally other than the female lead) has become the norm for most movies. These songs are called the "Item Numbers".
- Dance numbers often feature several similarly dressed extras, who inexplicably appear out of nowhere.
- Romantic dance numbers will often take place in a location that is seemingly anti-romantic: car repair garages are particularly popular.
- The hero will likely engage in a street fight with the villain and his henchmen. Despite being heavily outnumbered, he emerges victorious. The police will arrive immediately after the fight to arrest the villain and his henchmen.
- The hero will have been shot/stabbed/wounded multiple times by the bad guy, but he manages to survive through it all. Finally he kills the main villain using the same means that the villain was using on him, and the villain dies instantly. The hero is then either taken to the hospital or he dies in the arms of his loved one/s, after giving a long and emotional speech.
- In older Bollywood movies, if the female lead dies, it is almost sure that the male lead won't last long either. Also, a hero without a heroine (in an action movie) was sure to die.
- A typical heroine would appear in all kinds of modern/western dresses in the beginning of the movie (Like short skirts, Jeans, etc.), But in the last/ending scenes, the lady appears in a traditional Indian dress.

Disaster movies

- The first victims of the disaster include a young couple, and usually when they're having sex. (Dante's Peak, The Day After Tomorrow, The Towering Inferno)
- No one believes the protagonists until it is too late. (The Day After Tomorrow, The Core, Independence Day, Dante's Peak, Earthquake)
- The protagonist's boss will give them an unrealistically short time to prove their theory. The protagonist does not finish in time or his theory is still shot down, leading to the disaster either way. (Earthquake, Volcano, The Towering Inferno)
- One of the major characters will turn off a TV or stop listening to a radio the very second an emergency broadcast comes on warning them about the crisis (especially true in monster films or zombie films such as "Night of the Living Dead", but it also occurs in "Apollo 13").
- The "crew" consists of experts from different backgrounds who have never met, and don't like each other, until they save the world and later become the best of friends.
- Only the main characters will have any survival skills; background characters will run around in a mass hysteria and get killed easily. (Earthquake, The Towering Inferno)
- When a victim falls from great heights, he/she won't suffer broken bones. Also no blood is visible meaning the victim always dies of internal hemmorrage.
- Ten Little Indians Theme (members of the crew are killed one by one - usually in descending order of the actors' *billing*). (The Core, The Towering Inferno)
- Rivalries between characters are resolved by the end of the film.
- A child will be introduced and forgotten at the beginning of the film, only to be found in grave danger toward the end of the film. (Volcano)
- A surviving hero and a surviving heroine fall in love. (Deep Impact)
- Only major cities or landmarks are seen affected by the event, such as Paris or New York. (Independence Day, The Day After Tomorrow, Planet of the Apes)
- Writers work disabled or ailing children into the plot in an arbitrary way. This is criticised as tokenism.
- Divorced couples reunite. (Outbreak, Twister, Independence Day, The Abyss)
- A mistake or setback will fundamentally alter the mission, and generally kill at least one crew member. (Volcano, Alien, The Core)
- Crew members often find themselves in immediately dangerous situations where they must "race against the clock", or perform a difficult task in an extremely limited timeframe. (The Towering Inferno)

- Usually, when performing a race-against-the-clock task, the first few seconds will go by very quickly, the last will go by very slowly, and the hero will finish with one second left. (Andromeda Strain; This was spoofed in The Naked Gun 2½: The Smell of Fear, and Galaxy Quest)
- The US Government's contingency plan will kill the crew. (Armageddon, The Core, The Rock)
- There is always a stubborn old man or woman who will not leave his/her home despite imminent danger. (Dante's Peak; this happened for real with Harry Truman at the time of the 1980 eruption of Mount St. Helens)
- The President of the United States makes an address. (Deep Impact, The Day After Tomorrow, Independence Day)
- In Hollywood films, nothing bad ever happens to neighbouring Canada or Mexico, even if the US is destroyed.
- If there is a dog or cat in danger, there will always be a scene of it escaping to safety. (Tunnel scene in Independence Day, Volcano, I, Robot)
    - If the dog or cat is owned by a child, the child will never leave its pet behind, and if they cannot rescue it themselves, they force someone to do it for them, endangering their life in the process. (Dante's Peak)
        - Pets never die. Somebody may die while trying to rescue them, though. (Dawn of the Dead (2004 film))
- The disaster is kept hidden by the US government, but eventually they slip up and it goes public, creating mass panic. (Deep Impact (film)).
- The villain alien races have advanced technology, but are easily brought down with a simple piece of earth's contrivance. (Independence Day, Signs, Species II, and the theme was parodied in Mars Attacks!) This is a typical trait of invasion movies, dating back to the 1898 novel The War of the Worlds, in which aliens die of common Earth germs.
- Every group of survivors contains a pregnant woman who will give birth at some point during the film. (Dawn of the Dead)
- The cop or scientist who is called in to help is likely to have a wife, daughter or girlfriend in the disaster area. (Volcano, The Day After Tomorrow, Independence Day)
- If the group has to escape from something, at least one female character will be wearing a nightshirt or some intimate clothing. (The Mummy, The Poseidon Adventure, The Towering Inferno)
- When the people run away from some sort of monster or disaster, there will always be someone tripping, and the hero always goes back to carry him/her (usually an older mentor or a child). Volcano does this with a supervisor sacrificing himself to save a train operator.
- The son of a divorced father has a negative attitude to his father at the beginning of the film. By the end, his attitude has changed. (War of the Worlds, Independence Day,)

- Natural disasters seek out famous landmarks (especially the Arc de Triomphe, Big Ben, the Hollywood Sign, the White House, and the Statue of Liberty). (Earthquake)
- Cows and/or livestock always die. (Earthquake; Twister makes light of this, as does the parody-like variation in O Brother, Where Art Thou? and Mars Attacks!). In "Jurassic Park" a goat is eaten by a T-rex. A far more comedic variation appears in Peter Jackson's "Bad Taste", in which a character shoots a rocket launcher at a villain, misses, and a sheep explodes. In Starship Troopers a cow is fed to an alien.)
- If a character is disagreeable or ruthless they will usually die before the end of the film. (Jaws, The Core, Godzilla (1998 film), Jurassic Park, Total Recall)
- A businessman will always value money more than people, to the extent that they will let others perish if they think there's money to be made. (Jaws, Total Recall, The Towering Inferno, Alien Quadrilogy)
- The means of beating the disaster involves an easy solution, but by means of something impractical to do or obtain. (The Core)
- Women (or "sissy" characters) are always hysterical and need to be slapped to regain any common sense.

Historical fiction movies

- All Romans and Ancient Greeks speak in upper-class English accents.
- One main character will do what in actuality was done by three or four people.
- By contrast, the same movie will often exclude him from events in which he played a pivotal role.
- Events that were avoided or that did not occur will be presented as fact (the car commercial in The Doors).
- For some reason, the heroes/heroines seem to follow modern rather than contemporary morals (even if the person they are portraying did not). This is especially true as regards the peasantry/slaves, women and foreigners. In contrast the villain will almost never share these "progressive" ideas.
- Events that took place years apart are somehow depicted as occurring very close together, often on the same day.
- The main (fictional) characters will prove to 'write history', giving inspiration or influencing the real-life historical character (Shanghai Knights who brought Charlie Chaplin to Hollywood and gave inspiration to Arthur Conan Doyle about Sherlock Holmes).
- Similar, but distinct historical events are often combined into one plot (Elizabeth).
- People who lived years or even centuries apart will meet, and may well become intimate (Braveheart, The Ten Commandments).

- The heroes are far more physically impressive than what is on record (Henry V), while for the villains the opposite is true. This is true especially for films about pre-photography periods.
- Two relatives with similar names will get mixed up. This is apt to happen when one was famous, while the other was eccentric.
- In a movie about the recent past, the celebrity will tend to be portrayed in the movie by an actor who looks nothing like the original. (Nixon, Thirteen Days, Exit the Dragon, Enter the Tiger, On Wings of Eagles has over six-foot tall Richard Crenna playing the part of the diminutive H. Ross Perot).
- If one of the main characters is a person who is still alive, he/she will make an uncredited cameo appearance in the film. (Apollo 13, A Night to Remember, The Sound of Music, The People vs. Larry Flynt).
- In several WWI, WWII and Korean (and to a lesser extent Vietnam) war movies, (especially those made only a few years later), one of the lead actors was actually present at the event depicted. This is almost always alluded to. (A Bridge Too Far, Sink the Bismarck, Tora! Tora! Tora!).
- The most unbelievable scene in the movie is the only one that actually happened. (The Japanese pilot waving the baseball playing boys away in Pearl Harbor).
- An American-patriotic "tough guy" attitude is a fail-safe way to survive in the WW2 John Wayne movie universe (a.k.a. John Wayne Cliche), even in The Green Berets, in which Wayne commands a group of overly enthusiastic troops in a "winnable Vietnam war universe". Wayne never gets so much as a scratch. A cliche which is repeated again in movies like Tears of the Sun, usually toned-down somewhat.
- Americans or the American government replace any other nationality, despite what historically happened. (U-571, Enigma)
- All WWII movies will contain an African American, Italian, Irishman, Jew, and boy from the Deep South.

Musicals

- At any moment someone engaged in everyday activity will burst into song. This song is fully orchestrated by either an invisible source of music, or an inadequate source for the amount of music generated.(Parodied repeatedly in Buffy the Vampire Slayer episode "Once More, With Feeling")
  - o This will likely cause others around them to also sing. The other characters know all the lyrics and melody.
  - o If they are in a crowded area (e.g. a street, factory, or even prison), the others will all sing along and possibly dancing as well. (Subject of parody in Rocko's Modern Life)
  - o Furthermore, the characters will be able to do anything, no matter how impossible it would actually be, as long as they do it while singing and

dancing. The instant that the song is over, howerver, this magical protection will lapse and reality will set in again (In Hair, hippies are allowed to sing a long song while dancing on the table at a fancy dinner party, but are arrested directly after the final note.)

- Regardless of the time period, as long as it takes place in America, the milkman will make a cameo in at least one song.
- The poor and downtrodden often sing and dance with jubilance. (Oliver!)

Though it can be argued that without the above cliches, the movie would not be a musical.

Road movies

See road movies.

- The main characters will lose everything (vehicle, money, clothing, dignity, etc) but will never give up their quest. (Road Trip, Harold & Kumar Go to White Castle, Dumb and Dumber, Rat Race, EuroTrip)
- The characters are usually on their way to Las Vegas, or at least find some pretext for stopping there on the way to wherever it is they are going. They typically win a large sum of money there. (exception: Albert Brooks's film Lost in America.)
- The characters always make their trip more difficult by travelling in an unreliable old convertible or an unwieldy, gas-guzzling recreational vehicle and by taking deserted rural two-lane roads instead of staying on the Interstate Highway.
- The main characters will get into a fist-fight or decide they hate each other and might even part ways, but they will invariably reunite and continue on their trip. (Dumb and Dumber)
- One or both characters will end up in jail and have to be busted out. (Harold & Kumar Go to White Castle, Nothing But Trouble)
- Main characters will sing a song together. This goes back to the first road movies starring Bing Crosby and Bob Hope, who were both known for their vocal talent. In more recent road movies that are based much more in reality, the main characters typically sing along with a popular song on the radio. The song's lyrics are usually known by the characters, with much embarrassment (Tommy Boy).
- At some point the main characters will have to deal with an incompetent backwards law-enforcement officer of some small out-of-the-way town. They will inevitably insult and anger him, but escape in the nick of time. (Harold & Kumar Go to White Castle, Dumb and Dumber, Meet the Fockers, Nothing But Trouble, Silver Streak)
- There is always one very stupid character along with the group on the road trip. (Road Trip)

- Some form of racist comedic relief always presents itself. (Rat Race, It's a Mad, Mad, Mad, Mad World, Silver Streak, spoofed in Harold & Kumar Go to White Castle, EuroTrip)
- One group of characters always gets lost and eventually finds their way, but not after going through a living hell to get there. (Rat Race, Cannonball Run, Harold & Kumar Go to White Castle, Silver Streak)

Romance

- An ex-lover trying to leave will be stopped just in the nick of time by the reformed guy/girl who wants to profess their love. The exiting lover will then have a change of heart and be convinced to remain with them.
- Romantic kisses are often closed-mouth, as if the participants are pressing their faces against each other. If they are open-mouthed then the use of tongue is extremely rare.
- The basic plot formula: Boy meets girl. Boy and girl dislike each other. Boy falls in love with girl. Boy loses girl (usually after one of them says something stupid). Boy gets girl back. If the girl is the main character then this formula is reversed but otherwise remains the same.
- If the characters involved have a small argument before or are at a point where their relationship seems like it is finished and both want it to get back on again, they will meet up, with both seeming very reserved and then say something at the same time and then laugh.
- The end of the movie often involves one of the characters (usually the male) realizing they've made a mistake, and having to chase the girl through some contrived means (mini-scooter, walking over the heads of a subway crowd, borrowing a little girl's bike with a basket and streamers, on foot through heavy traffic or swiping airport tarmac vehicles, for instance) to catch her to stop her from getting on a plane, marrying someone else, etc. (Alfie, What's So Bad About Feeling Good?, Simply Irresistible, The Wedding Singer, The Graduate, Crocodile Dundee, parodied in Not Another Teen Movie)
- When the characters have been apart for a while (usually near the end of the movie), they notice each other from a fair distance and run towards each other and have a big hug, while the music will further dramatise this.
- Any time one of the characters goes grocery shopping, they will always choose paper over plastic, and they will also buy two baguettes, which will invariably stick out of the top of the bag, for no apparent reason.
- Another plot formula: Boy goes out with "geeky" girl for a bet. Boy realises girl has a great personality and falls for her. Girl takes off her glasses and lets down her hair to reveal she is beautiful. Girl finds out about the bet and calls it off. Boy has to resort to any means he can to persuade her his feelings are true. Boy gets girl back. (Ten Things I Hate About You, She's All That, Dogfight, parodied in Not Another Teen Movie)
- Use of lame pickup line from a boy asking a girl out. Usual response is a clever comeback. However, the boy and girl will end up together by the end of the movie.
- When a man gets out of bed after sex, it will be observed that he has kept his underpants on.
- The pretty office woman always wears a miniskirt to work.

- A female love interest is dressed sexy and feminine in her first appearance, but will be more casual-dressed and wear trousers when she and the hero make it out.
- Prostitutes are always nice and sanitary people (see "Tart with a heart").
- Teen romance films will always end at the senior ball.
- Same-sex couples will rarely ever be shown kissing, nor is it implied that they have sex.
- Romantic music which appears to be background music is always shown to be broadcast from a phonograph, which will make a loud scraping sound at the worst moment as the finished record clicks off.
- Romantic interest initiated by a male character will be accompanied by the issue of infidelity, yet, romantic interest initiated by a female character will be accompanied by the issue of helplessness. (Fatal Attraction)
- People who eventually get together often base their initial relationship upon little more than longing stares toward one another.
- A male and female (usually teens or children) will pretend to hate each other to hide their feelings, yet somehow (usually through a crude plot device) get together at the end. (The Parent Trap)
- People always decide to reveal their feelings in moments of extreme peril. (often parodied by the character being cut off)
- A depressed woman who has just lost her man will eat ice-cream to cheer herself up. (Rumour Has It)
- A woman vomiting is always pregnant.
- Characters who don't believe in fate will find love through means that can only be ascribed to fate. (Sleepless in Seattle, Serendipity)
- The leading characters fall in some way and end up on top of each other in an awkward, sexual manner.
- At the end of the film, when the protagonists unite after their split, it will be raining as they kiss. (Indecent Proposal, Four Weddings and a Funeral)

Superhero films

- The hero's and villain's past will coincidentally intertwine or be amazingly similar prior to becoming hero and villain.
  o The villain will use these similarities as arguments to try and get the hero to join his side, the hero will refuse and point out something, usually a trait of character, thats makes them different. (Spider-Man)
  o If the hero and villain were friends in the past, the villain will regret or refuse to kill the hero, but he will not be above using him to further his own plans or just plain hurt him.(X-Men series)

- ▪ One of the villain's henchmen will suggest that he wants to (or that the villain should) kill the hero, only to be severely reprimended by the villain himself.
- The villain was a decent person in the past, but turned evil. (Spider-Man)
- The villain will kill henchmen if they fail a task or talk back to them, just to prove he is evil.
- The hero's girlfriend will be abducted by the villain as bait against the hero, often as just a 'random hostage' and without realizing her significance to the hero. (Spider-Man, Superman 2)
- An extremely hard choice will be presented to the hero, i.e. choosing between a hero life or a normal life. Usually, both choices will result in the death of someone close (Superman 2, Batman Forever).
  - o If there are deaths involved, there's a large chance he will somehow save both anyway. (Spider-Man, Batman Forever)
- Most heroes with powers get them through a scientific accident (exceptions being Superman and Green Lantern).
- In superhero sequels, heroes must often ally with villains from previous films to combat a greater threat. (X2)
- Heroes will make obvious references to other superhero franchises (usually this is fan service).
- A larger ratio of villains to heroes will increase as more movies are made. (X-Men movies)
- Heroes often have some sort of tragedy in their background. (X-Men (film), Batman Begins Superman)
- Female superheroes costumes are either a tight fitting body suit or skirt.
  - o When posing, the skirt will sway even if there's no wind.
  - o They almost always show more bare skin than male heroes, especially on the legs.
- If a superhero's costume rips, it does so in inappropriate ways while still keeping the private areas covered.
- Hero uses catchy monosyllabic phrases whenever possible.
- Police officers will be baffled by first encounter with hero at work ("Who was that guy?!"). (Batman Begins,Superman, Spider-Man)
- The superhero's secret identity will never be discovered, no matter how obvious it is. (Parodied in Mystery Men with Captain Amazing, Spider-Man)
  - o The superhero will be able to conceal his identity merely by slipping on a pair of eyeglasses. No one will notice any similarity betweeen the two (As previously mentioned, Captain Amazing in Mystery Men and, of course, Superman/Clark Kent, not to mention Wonder Woman/Diana Prince).
- Lovable chump (and friend of hero) redeems self toward the end of the movie by driving superhero vehicle/using big weapon/kicking ass, etc. (Batman Begins)

- Villains are preceded by heroes and almost never the opposite (the one exception being Lex Luthor in Superman: The Movie).

Sequels

- Circumstances of the first film that were unlikely to occur, occur again. (Home Alone 2, Return of the Fly and Curse of the Fly. Die Hard 2 makes mock of this by having John McClane famously quip "How can the same shit happen to a guy twice?")
- Bringing back a dead character. (see comic book death) (Scary Movie 2, Scary Movie 3, Alien: Resurrection)
- Explain why certain significant characters from the original are not in the sequel. (Batman Returns, The Lost World: Jurassic Park, Men in Black II, Meet the Fockers, Terminator 3: Rise of the Machines, The Matrix Reloaded)
    o And it has nothing to do with them refusing to act, or the director will not be bothered.
- If American, the main characters go to Europe. (National Lampoon's European Vacation, Deuce Bigalow: European Gigolo, Killer Tomatoes Eat France!, Shanghai Knights, Ocean's Twelve)
- With some notable exceptions, sequels are usually widely regarded as worse than their predecessors, and are often viewed as having been created solely for the revenue it would generate. (this is satired in Spaceballs with Yogurt's memorable line "God willing, we'll all meet again in Spaceballs 2: The Search for More Money".)
- The sequel to a horror movie will always be bloodier and more repugnant than the first.
- The sequel to an action movie will have higher body counts and more spectacular stunts and explosions in an attempt to one-up its predecessor. The sequel simply ignores and/or retcons the previous films (mostly *horror films*).
- Often in sequels the hero(es)and villan(s) will be forced to team up to fight some other more powerful threat.
- Something you barely saw in the first film, you see a lot of (or many more of) in the sequels (See, Alien, then Aliens; Predator, then Predator 2, and, eventually Alien vs. Predator).

Categories: *Films*
Movies genres | Buddy film | Disaster movie | Exploitation film | Fictional documentaries | Heist film | Jidaigeki film | Pornographic film | Propaganda film | Road movie | Romantic comedy film | Teen film | Television movie | Tokusatsu | Zen movies | Film clichés

Films by technology

3-D film

In film, the term *3-D* (or *3D*) is used to describe any visual presentation system that attempts to maintain or recreate moving images of the third dimension, the illusion of depth as seen by the viewer.

The principle involves taking two images simultaneously, with two cameras positioned side by side, generally facing each other and filming at a 90 degree angle via mirrors, in perfect synchronization and with identical technical characteristics. When viewed in such a way that each eye sees its photographed counterpart, the viewer's visual cortex will interpret the pair of images as a single three-dimensional image.

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Techniques

There are several methods of projecting 3-D images.
Anaglyphic
Polarization
Alternate-frame sequencing
Pulfrich effect
In the context of many computer games, 3D computer graphics refer to being composed of objects in a virtual 3-D world, not that they can be viewed in 3-D. For a stereoscopic 3-D game, two pictures (one for each eye), are needed.

History

Early patents

The stereoscopic era of motion pictures begins in in the late 1890s when William Friese-Greene, British film pioneer files a patent for a 3-D movie process. In his patent, two films are projected side by side on screen. The viewer looked through a stereoscope to converge the two images. Because of the obtrusive mechanics behind this, theatrical use was not practical[1].

Frederic Eugine Ives patented his stereo camera rig in 1900. The camera had two lenses coupled together 1 3/4 inches apart[2].

In 1903, 3-D films were shown at the Paris Exposition under the auspicies of the Lumiere Brothers. While it is unconfirmed, the footage may have been a remake of their film, L'Arrivée du Train. Reguardless, they filmed this footage stereoscopically, later in the late 1930s[1].

Early systems of stereoscopic filmmaking (pre-1952)

The first confirmed 3-D feature was The Power of Love, which premiered at the Ambassador Hotel Theater in Los Angeles, CA on September 27, 1922. The camera rig was a product of its producer, Harry K. Fairall and cinematographer Robert F. Elder[1]. It was projected in dual-strip in the red/green anaglyph format, making it the first film in which anaglyph glasses were used. Whether Fairall used colored filters on the projection ports or whether he used tinted prints is unknown, but it is the first documented instance of dual-strip projection.

During the last few weeks in December of 1922, William Van Doren Kelley premiered the first in his series of "Plasticon" shorts entitled, Movies of the Future. Kelley was primarily a producer of color films, and his red and green, two-tone color system was used to print his anaglyph stereoscopic films. In early 1923, he premiered the second Plasticon, stereoscopic views of Washington D.C.. Both of these were shown at the Rivoli Theater in New York, NY.

During this period, Laurens Hammond and William F. Cassidy unveiled their "Teleview" system. Teleview was the earliest alternate-frame sequencing form of projection. Through the use of two interlocked projectors, alternating frames were projected at the same time in rapid succession. Synchronized viewers attached to the arm-rests of the seats in the theater open and closed at the same time. The only known theater to have installed this system was the Selwyn Theater in New York. Although several shorts were produced with this system, the only feature projected in it was Radio-Mania on December 27, 1922.

In 1923, Frederick Eugene Ives and Jacob Leventhal released their first stereoscopic film entitled, Plastigrams, which was released through Educational Pictures in the red/blue anaglyph format. Ives and Leventhal then went on to produce further stereoscopic shorts in

1925: Zowie (April 10), Luna-cy (May 18), A Runaway Taxi (December 17) and Ouch (December 17). All were red-blue anaglyph and all were released by Pathé Films as the "Stereoscopic Series".

In 1936, Leventhal and John Norling were hired based on their test footage to film MGM's Audioscopiks series. The prints were by Technicolor in the red/green anaglyph format, and were narrated by Pete Smith. The first film, Audioscopiks premiered January 11, 1936 and The New Audioscopiks premiered January 15, 1938. Audioscopiks was nominated for the Academy Award for Short Film - Novelty in 1936.

With the success of the two Audioscopiks films, MGM produced one more short in anaglyph 3-D, another Pete Smith Specialty called Third Dimensional Murder. Unlike its predecessors, this short was shot with a studio-built camera rig. Prints were by Technicolor in red/blue anaglyph. The short is notable for being the first live-action appearance of the Frankenstein Monster as conceived by Jack Pierce for Universal Studios outside of their company.

While many of these films were printed by color systems, it should be noted that none of them were actually in color, and the use of the color printing was only to achieve an anaglyph effect.

Introduction of Polaroid

While attending Harvard University in 1932, Edwin H. Land formulated sheet plastic that polarized light. While his original intention was to create a filter for reducing glare from car headlights, Land did not underestimate the usage of his newly dubbed Polaroid filters in stereoscopic presentations.

In January 1936, Land gave the first demonstration of Polaroid filters in conjunction with 3-D photography at the Waldorf-Astoria Hotel. The reaction was enthustiastic, and he followed it up with an installation at the New York Museum of Science. It is unknown what film was run for audiences with this installation.

Using Polaroid filters meant an entirely new set-up, however. Two prints, each carrying either the right or left eye, had to be synced up in projection using an external motor. Furthermore, polarized light would not register on a matte white screen, and only a screen made of silver or reflective material would correctly reflect the separate images.

Later that year, the first polaroid 3-D feature, Nozze Vagabonde appeared in Italy. The first color polaroid 3-D feature, Zum Greifen Nah premiered in Germany the following year.

John Norling also shot In Tune With Tomorrow, the first 3-D film both shot in color and projected using polaroid filters in the US. This short premiered at the 1939 New York World's Fair and was created specifically for the Chrysler Motor Pavillion. In it, a full 1939 Chrysler Plymouth is magically put together, set to music. Originally in black in white, the film was so popular that it was re-shot in color for the following year at the fair, under the title New Dimensions. In 1953, it was reissued by RKO as Motor Rhythm.

Another early short that utilized the Polaroid 3-D process was 1940's Magic Movies: Thrills For You produced by the Pennsylvania Railroad Co. for the Golden Gate Exposition. It consisted of shots of various views that could be seen on Pensylvannia Railroad's trains.

The "golden era" (1952-1955)

What aficionados consider the "golden era" of 3-D began in 1952 with the release of the first color stereoscopic feature, Bwana Devil, produced, written and directed by Arch Oboler. The film was shot in Natural Vision, a process that was co-created and controlled by M.L. Gunzberg. Gunzberg, who built the rig with his brother, Julian, and two other associates, shopped it without success to various studios before Oboler used it for this feature, which went into production with the title, The Lions of Gulu. The film stars Robert Stack, Barbara Britton and Nigel Bruce.

As with practically all of the features made during this boom, Bwana Devil was projected dual-strip, with polaroid filters. During the 1950s, the familiar disposable, anaglyph glasses made of cardboard were mainly used for comic books, two shorts by Dan Sonny Productions, and three shorts produced by Lippert Productions. One should note, however, that even the Lippert shorts were available in the dual-strip format alternatively.

Because the features utilized two projectors, a capacity limit of film being loaded onto each projector (about 6000 feet) meant that an intermission was necessary for every movie. Quite often, intermission points were written into the script of the film at a major plot point.

During Christmas of 1952, producer Sol Lesser quickly premiered the dual-strip showcase called Stereo Techniques in Chicago. Lesser acquired the rights to five dual strip shorts. Two of them, Now is the Time (to Put On Your Glasses) and Around is Around, were produced for the National Film Board of Canada and the remaining three were produced in Britain for Festival of Britain by Raymond Spottiswoode. These were A Solid Explanation, Royal River, and The Black Swan.

James Mage was also an early pioneer in the 3-D craze. Using his 16mm 3-D Bolex system, he premiered his Triorama program on February 10, 1953 with his four shorts: Sunday In Stereo, Indian Summer, American Life, and This is Bolex Stereo. This show is considered lost

Another early 3-D film during the boom was the Lippert Productions short, A Day in the Country, narrated by Joe Besser and comprised of mostly test footage. Unlike all of the other Lippert shorts, which were available in both dual-strip and anaglyph, this production was released anaglyph only.

April of 1953 saw two groundbreaking features in 3-D: Columbia's Man In the Dark and Warner Bros. House of Wax, the first 3-D feature with stereophonic sound. House of Wax, outside of Cinerama, was the first time many American audiences heard recorded stereophonic sound. It was also the film that typecast Vincent Price as a horror star as well as the "King of 3-D" after becoming the actor to star in the most 3-D features (the others were The Mad Magician, Dangerous Mission, and Son of Sinbad). The success of these two films proved that major studios now had a method of getting moviegoers back into theaters and away from television sets, which were causing a steady decline in attendance.

The Walt Disney Studios waded into 3-D with its May 28, 1953 release of Melody, which accompanied the first 3-D western, Columbia's Fort Ti at its Los Angeles opening. It was later shown at Disneyland's Fantasyland Theater, and appears on the Fantasia 2000 DVD.

Universal-International released their first 3-D feature on May 27, 1953, It Came from Outer Space, with stereophonic sound. Following that was Paramount's first feature, Sangaree with Fernando Lamas and Arlene Dahl.

Columbia released two 3-D shorts with the Three Stooges in 1953: Spooks and Pardon My Backfire.

John Ireland, Joanne Dru and Macdonald Carey starred in the color Jack Broder production, Hannah Lee, which premiered June 19, 1953. The film was directed by Ireland, who sued Broder for his salary. Broder countersued, claiming that Ireland went over production costs with the film.

Another famous entry in the golden era of 3-D was the 3 Dimensional Pictures production of Robot Monster. The film was allegedly scribed in an hour by screenwriter Wyott Ordung and filmed in a period of two weeks on a shoestring budget. Despite these shortcomings and the fact that the crew had no previous experience with the newly-built camera rig, luck was on the cinematographer's side, as many find the 3-D photography in the film is well shot and aligned. Robot Monster also has a notable score by then up-and-coming composer, Leonard Bernstein. The film was released June 24, 1953 and went out with the short Stardust in Your Eyes, which starred nightclub comedian, Slick Slavin.

20th Century Fox produced their only 3-D feature, Inferno, starring Rhonda Fleming. Fleming, who also starred in Those Redheads from Seatte, and Jivaro, shares the spot for being the actress to appear in the most 3-D features with Patricia Medina, who starred in Sangaree, Phantom of the Rue Morgue and Drums of Tahiti. Darryl F. Zanuck expressed little interest in stereoscopic systems, and at that point was preparing to premiere the new film system, CinemaScope.

The first decline in the theatrical 3-D craze started in the late summer/early fall of 1953. The factors for this decline were:

- Two prints had to be projected simultaneously.
- The prints had to remain exactly alike after repair, or synchronization would be lost.
- It sometimes required two projectionists to keep sync working properly.
- When either prints or shutters became out of sync, the picture became virtually unwatchable and accounted for headaches and eye strain.
- The necessary silver projection screen was very directional and caused sideline seating to be unusable with both 3-D and regular films, due to the angular darkening of these screens. Later films that opened in wider-seated venues often premiered flat for that reason (such at Kiss Me Kate at the Radio City Music Hall).

Because projection booth operators were at many times careless, even at preview screenings of 3-D films, trade and newspaper critics claimed that certain films were "hard on the eyes."

Sol Lesser attempted to follow up Stereo Techniques with a new showcase, this time, five shorts that he himself produced. The project was to be called The 3-D Follies and was to be distributed by RKO. Unfortunately, because of financial difficulties and the growing disinterest in 3-D, Lesser cancelled the project during the summer of 1953, making it the first 3-D film to be aborted in production. Two of the three shorts were shot were Carmenesque,

a burlesque dance number starring Lili St. Cyr and Fun in the Sun, a daytime sport short directed by famed set designer/director William Cameron Menzies, who also directed in the 3-D feature, The Maze for Allied Artists.

Although it was more expensive to install, the major competing realism process was anamorphic widescreen, first utilized by Fox with Cinemascope and its September premiere in The Robe. Anamorphic widescreen features needed only a single print, so synchronization was not an issue. Cinerama was also a competitor from the start and had better quality control than 3-D because it was owned by one company that focussed on quality control. However, most of the 3-D features past the summer of 1953 were released in the flat widescreen formats ranging from 1.66:1 to 1.85:1. It should be noted that early in studio advertisements and articles about widescreen and 3-D formats, widescreen systems were being referred to as "3-D," causing some confusion among scholars.

There was no single instance of combining Cinemascope with 3-D until 1960, with a film called September Storm, and even then, that was a blow-up from a non-anamorphic negative. September Storm also went out with the last dual-strip short, Space Attack, which was actually shot in 1954 under the title, The Adventures of Sam Space.

In December 1953, 3-D made a comeback, with the release of several important 3-D films, including MGM's musical Kiss Me, Kate. Kate was the hill on which 3-D had to pass over to survive. MGM tested it in six theaters: three in 3-D and three flat. The response towards the 3-D version was so well-received that the film quickly went into a wide stereoscopic release. Contrary to published opinion that stated the film played most theaters flat, the release was so popular that the demand for the 3-D version caused a surplus order of Technicolor dual-strip prints. The film, based on the popular Samuel and Bella Spewack musical, was one of MGM's "Lucky 7" films of the year, and starred the MGM songbird team of Howard Keel and Kathryn Grayson as the leads, supported by Ann Miller, Keenan Wynn, Bobby Van, James Whitmore, Kurt Kasznar and Tommy Rall. The film also prominently promoted its use of stereophonic sound.

Several other features that helped put 3-D back on the map that month were the John Wayne feature Hondo (distributed by Warner Bros.), Columbia's Miss Sadie Thompson with Rita Hayworth, and Paramount's Money From Home with Dean Martin and Jerry Lewis. Paramount also released the cartoon shorts, Boo Moon with Casper, the Friendly Ghost and Popeye, Ace of Space with Popeye the Sailor.

Top Banana, based on the popular stage musical with Phil Silvers, was brought to the screen with the original cast. Although merely a filmed stage production, the idea was that every audience member would feel that they would have the best seat in the house through color photography and 3-D. Although the film was shot and edited in 3-D, United Artists, the distributor, felt the production was uneconomical in stereoscopic form and released the film flat on January 27, 1954. It remains one of two "Golden era" features, including another United Artists feature, Southwest Passage (with John Ireland and Joanne Dru), that are currently considered lost.

A string of successful 3-D movies followed the second wave. Some highlights are:

- The French Line, starring Jane Russell and Gilbert Roland, a Howard Hughes/RKO production. The film became infamous for being released without an MPAA seal of approval, after several suggestive lyrics were included, as well

as one of Ms. Russell's particularly revealing costumes. Playing up her sex appeal, one tagline for the film was, "It'll knock both of your eyes out!" The film was later cut and approved by the MPAA for a general flat release, despite having a wide and profitable 3-D release.

- Taza, Son of Cochise, which starred Rock Hudson as the title role, Barbara Rush as the love interest, and Rex Reason (billed as Bart Roberts) as his renegade brother, released through Universal-International.

- Two ape films: Phantom of the Rue Morgue, featuring Karl Malden and Patricia Medina, and produced by Warner Bros. and based on Edgar Allan Poe's Murders in the Rue Morgue, and Gorilla At Large, a Panoramic Production starring Cameron Mitchell, distributed through Fox.

- Creature From The Black Lagoon, starring Richard Carlson and Julie Adams, directed by Jack Arnold. Arguably the most famous 3-D movie, and the only 3-D feature that spawned a sequel, Revenge of the Creature in 3-D (followed by another sequel, The Creature Walks Among Us, shot flat).

- Cat Women of the Moon, an Astor Picture starring Victor Jory and Marie Windsor. Leonard Bernstein composed the score.

- Dial M for Murder, directed by Alfred Hitchcock and starring Ray Milland, Robert Cummings, and Grace Kelly, is considered by aficionados of 3-D to be have some of the best examples of the process. Ironically, only one, unconfirmed playdate is known for the film to have been shown in 3-D. The film's 3-D reputation came about in the 1970s, with several repertory screenings.

- Gog, an Ivan Tors production, dealing with realistic science fiction. The second film in Tors' "Office of Scientific Investigation" trilogy of film, which included, The Magnetic Monster and Riders to the Stars.

- The Diamond Wizard, the only stereoscopic feature shot in Britain, released flat in both the UK and US. It starred and was directed by Dennis O'Keefe.

- Son of Sinbad, another RKO/Howard Hughes production, starring Dale Robertson, Lili St. Cyr, and Vincent Price. The film was shelved after Hughes ran into difficulty with The French Line, and wasn't released until 1955, in which time it went out flat, converted to the SuperScope process.

3-D's final decline was in the late spring of 1954, for the same reasons as the previous lull, as well as the further success of widescreen formats with theater operators. Even though Polaroid had created a well-designed "Tell-Tale Filter Kit" for the purpose of recognizing and adjusting out of sync and phase 3-D, exhibitors still felt uncomfortable with the system and turned their focuses instead to processes such as CinemaScope. The last 3-D feature to be released in that format during the "Golden era" was Revenge of the Creature, on February 23, 1955. Ironically, the film had a wide release in 3-D and was well received at the Box Office.

Revival (1960-1979)

Stereoscopic films largely remained dormant for the first part of the 1960s, with those that were released usually being anaglyph exploitation films. One film of notoriety was the

Beaver-Champion/Warner Bros. production, The Mask(1961). The film was shot in 2-D, but to enhance the bizarre qualities of the dream-world that is induced when the main character puts on a cursed tribal mask, the film went to anaglyph 3-D. These scenes were printed by Technicolor on their first run in red/green anaglyph.

Although 3-D films appeared sparsely during the ealy '60s, the true second wave of 3-D cinema was set into motion with the same producer who started the craze of the '50s. Using a new technology called Space-Vision 3D, stereoscopic films were printed with two images on top of one another in a single academy ratio frame on a single strip, and needed only one projector fitted with a special lens. This so-called "over and under" technique eliminated the need for dual projector set-ups, and produced widescreen polaroid 3-D images.

Arch Oboler once again had the vision for the system that no one else would touch, and put it to use on his film entitled The Bubble, which starred Michael Cole, Deborah Walley, and Johnny Desmond. Similar to Bwana Devil, the critics panned The Bubble, but audiences flocked to see it, and it became financially sound enough to promote the use of the system to other studios, particularly independents, who did not have the money for expensive dual-strip prints of their productions.

In 1970, Stereovision developed a different single-strip format, which printed two images squeezed side-by-side and used an anamorphic lens to widen the pictures through polaroid filters. Louis K. Sher (Sherpix) and Stereovision released the softcore sex comedy The Stewardesses (self-rated X, but later re-rated R by the MPAA). The film cost 100,000 USD to produce, but earned $27 million ($110 million in constant-2006 dollars) in fewer than 800 theaters, becoming the most profitable 3-Dimensional film to date. It was later released in 70mm 3-D. Some 36 films world-wide were made with Stereovision over 25 years, using either a widescreen (above-below) or the anamorphic (side by side) format or 70mm 3-D.

The quality of the following 3-D films were not much more inventive, as many were either softcore and even hardcore adult films, horror films, or a combination of both. Paul Morrisey's Flesh For Frankenstein (aka Andy Warhol's Frankenstein) was a superlative example of such a combination.

The revival's apex (1980-1984)

In the early 1980s, IMAX (Large format-sideways running, 70mm) began offering non-fiction films in 3-D, and fiction starting with the 45-minute Wings of Courage (1995), by director Jean-Jacques Annaud, about the author and pilot Antoine de Saint-Exupéry.

Using the over-under process pioneered by SpaceVision, Hollywood's film-makers hit a craze comparable to that of the one thirty years previously. With the popularity of StereoVision re-issues of House of Wax and Dial M For Murder, newly inspired directors jumped the bandwagon in creating 3-D films geared towards newer, mainstream audiences. Some of these included:

- **Amityville 3-D**

- **Comin' At Ya! and Treasure of the Four Crowns**

- **Friday the 13th: Part III**

- **Jaws 3-D**

- **Metalstorm: The Destruction of Jarad Syn**

- **Parasite**

- **Silent Madness**

3-D formats (1984-Present)

In 2003, James Cameron's "Ghosts of the Abyss" was released as the first full-length 3-D IMAX feature filmed with the Reality Camera System. This camera system used the latest HDTV video cameras, not film and was built for Cameron for his requirements. The same camera system was used to film "Spy Kids 3D: Game Over" (2003), "Aliens of the Deep" IMAX (2005) and "The Adventures of Sharkboy and Lavagirl 3D" (2005).

In Nov. 2004, Polar Express was released as IMAX's full-length, animated 3-D feature. It was released in over 3550 theaters in 2D, and only 62 IMAX locations. The return from those few 3-D theaters was about 25% of the total. The 3-D version earned about 14 times as much per screen than the 2D version. This has prompted a greatly intensified interest in 3-D and 3-D presentation of animated films.

In November 2005, Walt Disney Studio Entertainment released Chicken Little, in the new digital 3-D format known as REAL D, utilizing one digital projector alternating clockwise and counterclockwise polarized images at 144 frames per second. Glasses are worn that diffuse each circular polarization for one of the eyes so that a 3-D effect is achieved. The use of circular polarization improves on the older technique of linear polarization in that there is

no ghosting or leakage. Following the successful financial gross of the film, further animation films in 3-D have been announced as in production and to be ready by December 2006 in both the IMAX 3-D film format as well as Digital 3-D. Disney also announced that they hope to have 750 Digital 3-D installations in place for their fall 2006 3-D release, Meet the Robinsons.

The 3D technology currently used worldwide is based on the methods and inventions of Félix Bodrossy, who did not patent his methods, as these are still considered the most up-to-date. (*Source in Hungarian*, *reference in Dutch*)

The World 3-D Exposition

In September of 2003, Sabucat Productions organized the first World 3-D Exposition, celebrating the 50th anniversary of the original craze. The Expo was held at Grauman's Egyptian Theatre. During the two-week festival, over 30 of the 50 "golden era" stereoscopic features (as well as shorts) were screened, many coming from the collection of film historian and archivist Robert Furmanek, who had spent the previous 15 years pain-stakingly tracking down and preserving each film to its original glory. In attendance were many stars from each film, respectively, and some were moved to tears by the sold-out seating with audiences of film buffs from all over the world who came to remember their previous glories.

In May of 2006, the second World 3-D Exposition was announced for September of that year. Along with the favorites of the previous exposition were newly discovered features and shorts, and like the previous Expo, guests from each film. Expo II was announced as being the local for the world premiere of several films never before seen in 3-D, including The Diamond Wizard and the Universal short, Hawaiian Nights with Mamie Van Doren and Pinkie Lee. Other "re-premieres" of films not seen since their original release in stereoscopic form included Cease Fire!, Taza, Son of Cochise, Wings of the Hawk, and Those Redheads From Seattle.

New developments (2006)

New technologies are coming that will allow current 2-D films to be remastered into 3-D using proprietary procedures. George Lucas has announced that he will re-release his Star Wars films in 3-D based on a conversion process from the company In-Three.

James Cameron (Titanic) will shoot his new film Battle Angel in digital 3-D. Filming will use HDTV cameras and the Fusion Camera system.

Animated films Open Season, Monster House, The Ant Bully and Happy Feet, scheduled for upcoming release, will be released in either digital in a few hundred theaters along with a 2D release or in IMAX 3D along with regular 2D 35mm.

Both digital and IMAX are quite costly ways of showing 3D. Another approach being proposed is the upgrading of existing 35mm to show 3D with a six perf pull-down in the projector. Advocates of this, CINE 160 3D, point to 10 to 1 cost savings and proven results with film. (The film image is 1.6 times the conventional frame size.)

In late 2005 Steven Spielberg told the press he was involved in patenting a 3-D cinema system that does not need glasses, and is based on plasma screens. A computer splits each film-frame, and then projects the two split images onto the screen at differing angles, to be picked up by tiny angled ridges on the screen. (Spielberg is co-producer of the film "Monster House".)

Even episodic TV series are embracing 3-D, as an episode of NBCs Medium hit the home HD screens in anaglyph 3-D on November 21, 2005.

In 2005 Super78 Studios Nominated for a VES award for it's 3D film Curse Of Darkastle.

Notes

1.   ^ a b c Limbacher, James L. Four Aspects of the Film. 1968.
2.   ^ Norling, John A. "Basic Principles of 3-D Photography and Projection" New Screen Techniques, P. 48

3-D film | Films shot digitally

Films shot digitally

Digital cinema

Back

Digital cinematography is the process of capturing *motion pictures* on digital video in place of (or as a substitute for) traditional *film*. Although this subject has received a good deal of publicity in recent years, it is certainly not a new concept: before it was reintroduced as "Digital cinematography" in the late 1990s it was known for many years as "Electronic cinematography". Sony had been trying to market this concept using tube-based analog HDTV cameras since the late 1980s, with very little success. It was not until 1998 when they were able to introduce workable 1920 x 1080 pixel CCD cameras with attached HDCAM recorders that the industry began to take the medium seriously.

There are frequent disputes regarding what actually constitutes "cinematography", since in its normal sense the word implies something that exhibitors think worth displaying on a giant screen in a cinema, usually with the goal of attracting paying customers. At the moment, many of the projects shot using electronic cameras do not face this market. Public airings are generally at non-profit film festivals, and are frequently projected as video rather than film. If such projects are ever released for sale, it is nearly always on DVD or videotape, so they might be more accurately called "non-broadcast television productions". It's important to note that the majority of lower-budget television programs have been shot this way for the past two decades, using TV-resolution Betacam camcorders. Although these were based on older analog technologies, the actual principles involved differ little from the "digital" counterparts; certainly the average viewer would be hard put to pick any difference in the received image quality.

Around the turn of the last century, several *directors*, including James Cameron and George Lucas, stated that they would probably never shoot on traditional film again. Nonetheless, the overwhelming majority of commercial movies are still shot on film, as are most American prime-time television programs and commercials.

Lower-budget and limited-release movies are increasingly being shot using digital video cameras (although usually not those equipped with high-definition sensors), but the preferred medium for that is still 16mm film.

Since the late 1980s there have been a variety of experimantal "Cinematographic" projects that used both electronic cameras and electronic projection, although these used earlier analog HD technology; none was commercially successful. One of the first documented public viewings of "true" digital cinema was a film titled "Driven Together", directed and produced by David M. Kaiserman. It was a feature film shot, edited, and projected digitally, premiering on a digital playback system on August 26, 2000.

Contents

Technology

The basic idea of digital filmmaking is simple: to use digital video cameras to capture and store motion images in binary data (similar in process to digital photography), as well as to record synchronized digital audio. Thereafter, the image and sound are edited via non-linear editing and then sent for projection in a digital cinema, a theater with digital projectors, or pressed straight for video in playback capacities like DVDs. In most cases in mid 2006, though, digital is transferred back to a film master, using a 35mm film recorder. This film master, or internegative is then used in a traditional 35mm lab to create the hundreds to thousands of film prints for distribution to theatres.

At this writing, (mid-2006) a minority of high-end movie productions are using HD cameras to make theatrical films A few high profile directors, including Robert Rodriguez, James Cameron and George Lucas, are exclusively using high-end digital cameras to photograph the original images for their films. For the time being, films are mostly shot on film, and perhaps composited to a digital intermediate (DI). From the DI, they can go to film or digital release. A growing number of other directors have shot at least one of their productions with a Digital Cinematography camera, as the technology is refined and becomes more familiar to more artists in the film industry.

HD vs. 2K and 4K formats

HD refers to High definition television and means a resolution of either 1280 × 720 pixels or 1920 × 1080 pixels at various scanning rates. 2K means video with 2048 pixels on its longest side, and 4K means video with 4096 pixels on its longest side.

Digital release of films may progress with 2K technology, but, on the other hand, may not. Sony has developed and released 4K projectors using their SXRD technology, with one of the major purchasers being Mark Cuban's Landmark Theatres. 4K, being four times greater in resolution, will allow much bigger and brighter 3D images.

Culture

Some producers/directors (George Lucas and Robert Rodriguez) have publicly declared their stance that celluloid (film) is as good as dead and the future is an all-digital medium. Others, such as Steven Soderbergh and Michael Mann while not going that far have experimentally shot some parts of their most recent pictures on digital. Many think digital filmmaking will democratize the world of film and point out how inexpensive shooting digitally can be considering the cost of film, especially if the output is on video as a movie can be edited on a home computer and burned to DVD. Others characterize this as wishful idealism, as film and laboratory work are only about 1% of the cost of a Hollywood or even "Bollywood" style production, but it is part of the "cultural" background of the issue.

Given the constant year-on-year improvements in digital cinema technology, it appears that the future of cinema is likely to be digital within the next 10 to 20 years. However, digital cinema still has some way to go before it can completely replace film.

For the last 100 years all movies have been shot on film and nearly every film student learns about how to handle 35mm film. Digital, especially the super high-definition equipment, has not had the time to become as widely accepted, though the growing popularity of HD video camera (less than 2K) equipment in the television domain will certainly have an effect to spur development of theatrical grade 4K cameras and post-production facilities.

Some purists would argue that digital does not have the same "feel" as a movie shot on film. While this may be a matter of personal preference more than anything, digital cameras have been evolving quickly and quality is improving dramatically from each generation of

hardware to the next. Also many counter-argue that because most films are developed back to film when distributed to theatres the film's 'feel' returns to the audience. While today's digital cameras cannot achieve the same level of quality as 35 mm film some believe clarity and color are "good enough". 70 mm offers a sharper picture, but is now considered obsolete. IMAX remains well out of reach for now, since the equivalent resolution (around 30 megapixels) is far beyond the capability of any digital motion picture camera today. The compromise, 6 perf. 35mm format, delivers 4K for a low cost, so might find a place with 3D and to "recover" the lost 70mm roadshow market.

It is also hard to say how democratized cinema would become if it were to turn all digital. It is estimated that there are over 5,000 commercial films a year shot digitally. With such a huge supply, digital filmmakers may have difficulty getting their products even looked at by distributors and, therefore, they rarely get the upper hand in distribution negotiations.

In addition, the current distribution structure may be altered by the economies of scale which digital filmmaking allows. If traditional distribution methods change in the future, by way of a more directly accessible product (such as Soderberg's "Bubble" or Morgan Freeman's ClickStar, Inc.), then digital filmmaking will be able to overcome the current obstacles of traditional celluloid film distribution. More realistically, it may very well just create new ones, but these new obstacles will not be as dependent on the money necessary to distribute the final product. This is because distributing a film digitally theoretically is cheaper than creating and shipping all the final prints of a celluloid film. This traditional method of distribution requires huge amounts of money for a finished film to reach the thousands of theatres across the country, therefore becoming one of the final steps for a film to be able to make money. Sometimes a film will not get made unless the film is vetted by a distribution company first, in order to hedge the distributor's ability to make their money back on the potential film, based on the distributor's belief that the film has the potential to make money.

Technical challenges

Film is in many ways more portable than its high quality digital counterparts. The chemical process initiated by exposing film to light give reliable results, that are well documented and understood by cinematographers. In contrast every digital camera has a unique response to light and it is very difficult to predict without viewing the results on a monitor or a waveform analyzer, increasing the complexity of lighting. However, accurate calibration techniques are being developed which eliminate this as a practical problem, and the possibility of inexpensive post-production color grading can make digital cinematography more flexible than film in achieving artistic color effects.

More seriously, most digital cameras have an insufficient exposure latitude when compared to film, increasing the difficulties of filming in a high contrast situation, such as direct sunlight. Exposure latiture is also known as a dynamic range and the problems of the insuficient dynamic range are addressed by the high dynamic range imaging. This is a much greater problem, because if highlight or shadow information is not present in the recorded image, it is lost forever, and cannot be re-created by any form of exposure curve compensation. Cinematographers can learn how to adjust for this type of response using

techniques garnered from shooting on Reversal film that has a similar lack of latitude in the highlights. Digital video is also more sensitive than film stocks in low light conditions, allowing smaller, more efficient and natural lighting to be used for shooting. Some directors have tried the "best for the job" route, using digital video for indoor or night shoots, but traitional film for daylight work outdoors.

Cameras

There are several models of cameras currently favored for digital cinematography:

Sony CineAlta

The CineAlta series of cameras are essentially the high definition video descendant of Betacam, geared toward motion picture production. As well as the standard NTSC and PAL frame rates of 29.97 and 25 frames per second respectively, they can shoot at the same 24 frames per second (24p) as film. Their CCD sensors have a resolution of 1920x1080 pixels (1080p). For comparison, some film scanners are capable of capturing up to 10,000 pixels horizontally from a standard 35mm frame.

CineAlta cameras (most notably the Sony HDW-F900) record onto HDCAM tapes. However, the CineAlta can only record 1440 x 1080 pixel compressed component video in this mode. Episode II of the Star Wars Prequel Trilogy was shot with the CineAlta. Episode III was shot with more advanced HDW950 cameras which can record the full 1920x1080-pixel frame. When shooting in the 2.35:1 widescreen format (often referred to as "Panavision") only about 800 of the 1080 vertical pixels are actually used.

Mini-DV

Mini-DV cameras have been around for many years and have been used on independent and low-budget films, but are most popular with common consumers. Steven Soderbergh used the popular Canon XL series camera while shooting Full Frontal. The Mini-DV tape format is capable of recording images of considerable quality, but the technology is often limited by the optics of compact cameras.

One of the first Mini-DV cameras used on a feature film was the Sony VX-1000, which was used to shoot Spike Lee's Bamboozled.

Thomson Viper

The Viper FilmStream Camera has the same resolution and frame rate as a high definition video camera like the CineAlta, but captures an uncompressed video image, unlike many earlier HD cameras, which applied lossy compression to the video stream. The Viper was first used on Rudolf B.'s short movie Indoor Fireworks. The first major motion picture shot using the Thomson Viper was Michael Mann's Collateral, and his upcoming film Miami Vice. One of its strengths is the capability to shoot in extremely low light levels, allowing much of Collateral to be shot on the streets of Los Angeles at night without the need for large supplemental lighting equipment.

While the Viper is designed to produce full resolution raw images in 4:4:4 log data, it is also very capable of producing 4:4:4 RGB video images as used by Michael Mann. Tom

Burstyn, CSC, used a Viper in the 4:2;2 HDstream mode and was nominated for an Emmy in Cinematography for the first season of the USA Network show "The 4400."

The signals from the Viper may be recorded to either a tape format or a disk array. It is sometimes incorrectly assumed that the images from the Viper must be recorded uncompressed to a disk recorder. Most feature production is recorded 4:4:4 to Sony HDCAM SR tape for practical reasons with no perceptive differences in quality to disk systems.

Of all features available to the Viper user, the most unique is Dynamic Pixel Management . The camera can be adjusted to change its aspect ratio by vertically ganging pixels. The pixels can be made taller/shorter thus consistently delivering a standard line count with different relative picture heights.

All professional CCD cameras made by Sony, Panavision - including the Genesis - and Panasonic are fixed pattern arrays (e.g. 1920x1080) with a 16:9 aspect ratio. The ARRI D-20 can produce only 4:3 or 16:9 images, although anamorphic lenses may be used.

In addition to a TV standard 16:9 aspect ratio, the Thomson Viper can shoot with a 1:2.37 - true cinema aspect ratio while still recording at the industry standard 1080 lines of picture height. Other CCD camera technologies must crop the 16:9 picture and blow up slightly more than 800 lines to achieve a 2:40 aspect ratio.

IMAX

The 3-D IMAX film Aliens of the Deep was shot with a custom-built, underwater high-definition video system.

Panavision Genesis

Following the lukewarm film industry response to the "Panavized" CineAltas used by George Lucas, in 2004 Panavision introduced the Genesis. The Genesis produces similar 1920 x 1080 resolution images to its predecessor, using a similar tape format, but uses a single CCD sensor with the same width as a standard 35mm film frame. This overcomes a number of the shortcomings of small-format imagers as used in the above cameras, and also allows standard 35mm cine lenses to be used, with much the same control over depth of field as a 35mm film camera. The Genesis is currently (Oct '05) being used on the films Superman Returns and Flyboys, (now in post-production). Recently released (Feb 2006) Superman Returns "teaser" footage suggests the film will have a "comic book" finish (similar to that of X-Men 2) which may not really be indicative of the "mainstream" performance of the camera.

April 14 2006 saw the release of Scary Movie 4, first general release of a Genesis-captured feature film. There was considerable industry comment about the variable image quality, (mostly the often soft-looking images) until it was revealed that parts of it (in particular the opening scenes) were actually captured on 35mm film. Hence, the producers' claim of "indistinguishable from 35mm film" does not appear to hold up, at least in this instance. However comments on the color quality were generally favorable, at least compared to earlier "All digital" productions.

Dalsa Origin

Although it is a relative newcomer into the field of motion-picture and video equipment, Dalsa are a respected manufacturer of extremely high resolution imaging systems, known for their satellite and military imaging products. The Origin uses a 4K x 2K pixel Frame Transfer CCD sensor, much larger than that of any competitor, having the same height as a 35mm film frame but more than 1.5 times its width. Dalsa refer to it as "4K" sensor, although this is somewhat misleading for two reasons:

- A "True" 4K sensor would have 4,000 pixels each of Red, Green and Blue across its width, whereas the Origin only has 4,046 Bayer-Masked pixels, giving an actual resolution closer to 2K.
- Most lenses designed for 35mm film cameras will only produce a fully-focused image slightly larger than a standard 35mm film frame, so a considerable amount of the image produced on an Origin sensor is "wasted". With the majority of existing 35mm-type fillm lenses, only about 2,500 horizontal pixels can be used in practice.

Perhaps the most unique characteristic of the Origin is its dynamic range. The raw output of the camera records 16 bits per pixel with 12 f-stops of latitude on a nearly linear response curve. Like the Arri D-20, the Origin uses a rotating mirror shutter to give an optical viewfinder option, although its real purpose is to blank the CCD sensor chip during the frame readout period. The present incarnation of the Dalsa camera body is also extremely large, resembling a desktop computer.

The Origin offers several data output options including uncompressed RGB, but at present (Nov 2005) there is no provision for on-board recording, and to date no major feature projects have been shot using the camera.

Digital video vs. film

Some notable directors have stated that they have been "converted" to digital cinematography and will never return to using film, including George Lucas, Robert Rodriguez, David Fincher, David Lynch, Lars von Trier, and James Cameron. Lucas, however, modified his stance somewhat in a recent interview, stating that he "would use whatever is more appropriate to the particular project." Directors Steven Spielberg, Martin Scorsese, Quentin Tarantino, Tim Burton, Ridley Scott and Oliver Stone belong to the opposing camp of those who have vowed to continue to shoot on film.

Some of the benefits claimed by digital video are:

- Digital video allows for films to be shot faster, and for less money than film.
- Digital video, unlike film, does not need to be developed and can be played back and edited immediately after shooting. This can help in avoiding continuity errors.

- Digital video can record image and audio on the same media.
- Digital video cameras are smaller and lighter than film cameras.
- Digital video is recorded on cassettes or hard disk drives, which can hold considerably more footage and are cheaper than a ten or twenty minute film stock.
- Digital video is more sensitive than film, and usually requires less supplemental lighting.
- Most films are already edited on a digital system after the developed film stocks are converted to digital video. Film requires a lengthly telecine process to be converted to digital video.

Economics

Digital cinematography has some big economic advantages over film, being very cheap compared to film. For instance Rick McCallum, a producer on Attack of the Clones, said that it cost US$16,000 for 220 hours of digital tape where a comparable amount of film would have cost US$1.8 million. Obviously this matters most to low-budget films which are often shot for a few million dollars or less.

Digital cinema can also reduce costs while shooting and editing. It is possible to see the video and make any necessary adustments immediately instead of having to wait until after the film is processed. Digital footage can also be edited directly, whereas with film it is usually converted to digital for editing and then re-converted to film for projection.

Criticisms of video

After an initial flurry of interest, the use of digital video for motion pictures has caused a backlash among many film enthusiasts. The primary argument against digital cinematography is simply that the image quality has not yet caught up to most 35mm film, and that films shot digitally appear too crisp and "washed over".

Generally, the problem is that despite being re-labeled as "digital cinematography" cameras, the technology still retains many of the limitations of the television cameras that preceded it. In other words, the necessary technological breakthroughs needed to make Digital Cinematography viable do not appear to have actually occurred. TV cameras have always worked satisfactorily and economically in totally enclosed sound stages or studios where lighting may be easily controlled, (which is how the vast majority of the Star Wars and Spy Kids films were shot). However, taken outside into "on location" situations where there is far less control over the lighting, video cameras tend to perform poorly. In this case, any potential savings in stock costs tend to be eaten up by the need for extra lighting equipment to "flatten" difficult lighting situations.

For precision monitoring when shooting outdoors, a collection of black tents is usually needed, often referred to sarcastically as the "video village". All of this equipment has to be

operating even when just setting up a shot, whereas with a film camera's optical viewfinder, no power is required between shots, making battery operation far more practical.

Cost comparison

For the last 25 years, many respected filmmakers like Francis Ford Coppola and George Lucas have made the claim that digital techniques will make films cheaper to produce. However, in the last 25 years, the average production budget has jumped by 300% (from $20 million to $80 million), despite the embrace of many new types of digital equipment and techniques. Movies are continually spending more and more on *computer-generated images* (CGI) and editing. On average, they spend far more on CGI than 1950s and 1960s epics did on special effects and extras (even after inflation).

There is also the complication that the very cheapness of videotape may encourage inept film makers to try to improve their chances of success by simply making excessively large numbers of takes of the same scene, rather than putting in the effort required to "get it right the first time". As a case in point, with a film like Attack of the Clones the unanswered question is: If the CineAltas were not available, would they have actually shot $1.8 million dollars worth of film, rather than the stated equivalent "$16,000 or so worth of videotape"? In any event, such a "shotgun" approach to filming is more likely to simply make more work for the editors, who may typically have to wade through 30 sloppily-videotaped takes, instead of a small number of carefully-filmed ones. Such false economies merely serve to shift operating costs from one department to the next.

The size of the production budget must also be accounted when considering the cost savings presented by a digital format compared to film stock. Two recent films Sin City and Superman Returns, both shot on digital tape, had budgets of $40 million and close to $200 million respectively. The cost savings in these cases would be negligible when considering the size of the production budgets.

Other issues

- Although it is true the "per minute stock cost" of videotape is much less than an equivalent amount of film, in most cases this is more than offset by the cost of the extra monitoring equipment required. In any event, even if the cost of shooting digitally could be reduced to zero, the overall effect on the cost of producing the average feature would be negligible, since film costs normally make up a tiny part of a film's budget -- currently, even very inexpensive "made for cable" movies are nearly always shot on film.
- The "instant playback" feature, often touted as a major advantage of shooting digitally, has been available through the "video assist" systems that have been in regular use since the early 1980s. Although this is only lower resolution NTSC video, for the vast majority of monitoring and framing "confidence" applications, it has proven more than adequate.

- For anything but low-budget work, there is no particular advantage in having the sound and image recorded on the same medium. Most sound recording is done by specialist operators, usually with their own desk of equipment. Using the image recorder to record the sound as well would involve running extra cables up to the camera/recorder combination.

- Although very compact digital cameras are available, none of these produces anywhere near the quality demanded for large-screen film work, and in any event there are also extremely compact 35mm film cameras that produce the full 35mm film resolution and accept standard 35mm lenses.

- The digital systems used for editing most films today are in fact PC-based "off-line" editing systems, Final Cut Pro and Avid being two common examples. The "wild" film segments are transferred rapidly and inexpensively at NTSC resolution onto a hard disk drive, and all the editing decisions are then made on a computer system, to produce an on-screen-edited "NTSC resolution" version of the project. An automated machine then duplicates the project on film by cutting up and splicing the original negatives, using the edit marks produced on the computer system. This is very similar to the way most television programs are post-produced, using almost identical equipment, except that the original camera tapes are edited by re-recording, instead of cutting up film negatives. So really, in principle most films today are edited and duplicated much the same way they have been for the past century, but using computers to simply streamline the process.

- More recently, some post-production has been done by scanning the film and carrying out all the editing at full resolution on a computer, and then transferring the resultant digital files directly back onto film to produce the master release negative. This is the so-called "digital intermediate" process. However, at present, it is so expensive that it is normally reserved for projects that require a lot of digital manipulation, such as science fiction and fantasy films, or large-budget films where the cost is not an issue. For more cost-conscious projects, it is only used in the scenes that actually require it, which may make up only a very small part of the whole film. Costs are continually falling, though, and there is little doubt that this will eventually become the standard technique.

See also

- Digital cinema
  - Filmmaking

***3-D film* | Films shot digitally**

Digital cinema

Digital cinema refers to the use of digital technology to distribute and project motion pictures. The final movie can be distributed via hard drives, DVDs or satellite and projected using a digital projector instead of a conventional film projector. Note that digital cinema is distinct from high-definition video and in particular, is not dependent on using television or HDTV standards, aspect ratios, or frame rates. Digital projectors capable of 2K resolution began deploying in 2005, and in 2006, the pace has accelerated. HDTV and pre-recorded HD disks will put great pressure on theaters to offer something better to compete with the improved home HD experience.

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  - o 1.2 Digital post-production
  - o 1.3 Digital mastering
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    - 1.4.3 Satellite Delivery
    - 1.4.4 Distribution Challenges
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- 2 Current Developments
- 3 Economics
- 4 History
  - o 4.1 Stereo 3D images
- 5 Digital cinema companies
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Technology

To match or improve the theater experience of movie audiences, a digital cinema system must provide high quality image, sound, subtitles, and captions. Theater managers require server controls for managing and displaying content in multiple theaters, and Studios want their content encrypted with secure delivery, playback, and reporting of play times to the distribution company.

In this article, 2K and 4K refer to images with 2048 and 4096 horizontal pixel resolution, respectively.

The Digital Cinema Initiatives (DCI), working in conjunction with members of the SMPTE standards commitee, has published a system specification for digital cinema that was agreed upon by the major studios. A draft of this specificaton can be found at *(dcimovies.com pdf file)*. Briefly, the specification calls for picture encoding using the ISO/IEC 15444-1 "JPEG2000" (.jp2) standard and use of the CIE XYZ color space at 12 bits per component

encoded with a 1/2.6 gamma, and audio using the "Broadcast Wave" (.wav) format at 24 bits and 48 KHz or 96 KHz sampling, controlled by an XML-format Composition Playlist, into an MXF-compliant file at a maximum data rate of 250 Mbits/sec. Details about encryption, key management, and logging are all discussed in the specification.

Digital capture

See also: digital cinematography

Digital post-production

Film is scanned from camera-original film negatives into a digital format, typically *Cineon* (pdf) -format or SMPTE DPX files, on a scanner or high-resolution telecine. Data from digital motion picture cameras may be converted to a convenient image file format for work in a facility. All of the files are 'conformed' to match an edit list created by the film editor, and are then color corrected under the direction of the film's staff. The end result of post-production is a digital intermediate (DI). This D.I. may be used to record the motion picture to film, or as the basis for the digital cinema release. As of 2005, the Digital Intermediate route of scanning the entire film, (not just effects sequences) and then recording back to a film internegative is becoming the dominant method for finishing a film. It may shortly become the standard route for even low to medium budget features, and features that originate on Super 16mm film.

Digital mastering

When all of the sound, picture, and data elements of a production have been completed, they may be assembled into a Digital Cinema Distribution Master (DCDM) which contains all of the digital material needed for a show. The images and sound are then compressed, encrypted, and packaged to form the Digital Cinema Package (DCP).

Digital Cinema Distribution

The DCP is transmitted to theater servers via different methods that may includ: hard drives, LTO tapes, DVDs, or satellite.

Physical Media Distribution

Digital content is currently distributed on hard drive for feature content and DVD for trailer content. Other potential physical media include LTO3 tape or high-capacity DVD's.

Network Delivery

Digital files can be delivered to theater servers via shared or dedicated network connections.

Satellite Delivery

Content can be sent in a multi-cast transmission to theatres via satellite. The received files have to be verified and missing or corrupted portions would have to be rebroadcast.

Distribution Challenges

Each method of distribution faces it's own unique challenges and there is currently much debate regarding preferred methods. The issue can become hotly debated by advocates for the various methods and media. Currently, there is no industry or de-facto standard for distribution. This issue will likely be decided by market forces and business models. There is some testing of the various methods going on that may provide empirical data and objective analysis in the future.

Digital Cinema Distributors

Technicolor, Deluxe and Access Integrated Technologies are the leading companies in distribution and have signed digital distribution agreements with the majority of Hollywood studios. Other companies currently distributing digital cinema include Kodak and Dolby.

Of the digital distributors, Technicolor and Deluxe currently distribute film, as well.

Digital projection

There are currrently two types of projectors for digital cinema. The original one in the US was DLP technology. Early DLP projectors used limited 1280 x 1024 resolution which are still widely used for pre-show advertising but not usually for feature presentations. The current specification for digital projectors calls for three levels of playback to be supported: 2K (2048x1080) at 24 frames per second, 4K (4096x2160) at 24 frames per second, and 2K at 48 frames per second. Three manufacturers have licensed the TI-developed DLP technology. Christie Digital Systems, makers of the CP2000, a 2K DCI compliant Digital Cinema Projector, and Barco are the market leader in terms of units sold and deployed internationally. Where Christie is the main player in the USA, Barco takes the lead in Europe and Asia, resulting in an equal share world-wide.

The other soon to be deployed technology is from Sony and is labeled "SXRD" technology. Their projector provides 4096x2160 resolution.

Other manufacturers have been developing digital projector technology, but these have not yet been deployed into motion picture theaters.

Current Developments

In mid 2006, about 400 theaters have been equipped with 2K digital projectors with the number increasing every month.

Chicken Little from Disney, with its experimental release of the film in digital 3D, increased the number of projectors using the 2K format. Several digital 3D films will surface in 2006 and several prominent filmmakers have committed to making their next productions in stereo 3D.

By early 2006, Access Integrated Technologies (AccessIT) had announced agreements with nearly all of the major *Hollywood studios* and several *exhibitors* that enable the company to roll-out its end-to-end digital cinema systems.

Economics

Digital cinema has some big economic advantages over film. Digital video is very cheap compared to film. For instance Rick McCallum, a producer on Star Wars Episode II: Attack of the Clones, said that it cost US$16,000 for 220 hours of digital tape where a comparable amount of film would have cost US$1.8 million. Obviously this matters most to low-budget films which are often shot for a few million dollars or less.

Digital cinema can also reduce costs while shooting and editing. It is possible to see the video and make any necessary adustments immediately instead of having to wait until after the film is processed. Digital footage can also be edited directly, whereas with film it is usually converted to digital for editing and then re-converted to film for projection.

Digital distribution of movies also has the potential to save money for film distributors. A single film print can cost around US$1200, so making 4000 prints for a wide-release movie

might cost $5 million. With several hundred movies distributed every year, industry savings could potentially reach $1 Billion or more.

An added incentive for exhibitors is the ability to show alternative content such as live special events, sports, pre-show advertising and other digital or video content. Some low budget films that would normally not have a theatrical release because of distribution costs might be shown in smaller engagments than the typical large release studio pictures. The cost of duplicating a digital 'print' is very low, so adding more theaters to a release has a small additional cost to the distributor.

On the downside, the initial costs for converting theaters to digital are high: up to $150,000 per screen or more. Theaters have been reluctant to switch without a cost-sharing arrangement with *film distributors*. Recent negotiations have involved the development of a Virtual Print License fee which the studios will pay for their products which allows financers and system developers to pay for deployment of digital systems to the theaters, thus providing investors a certain payback.

History

The Society of Motion Picture and Television Engineers began work on standards for digital cinema in 2001.

Digital Cinema Initiatives (DCI) was formed in March 2002 as a joint project of the motion picture studios (Disney, Fox, MGM, Paramount, Sony Pictures Entertainment, Universal and Warner Bros. Studios) to develop a system specification for digital cinema. In cooperation with the American Society of Cinematographers, DCI created standard evaluation material (the ASC/DCI StEM material) and developed tests of 2K and 4K playback and compression technologies.

Several feature films were shown in 1999 using DLP prototype projectors and early wavelet based servers. For example, Walt Disney Pictures "Bicentennial Man" was presented using a QuBit server manufactured by QuVis of Topeka Kansas. DVD ROM was used to store the compressed data file. The DVD ROMs were loaded into the QuBit server hard drives for playout. The file size for "Bicentennial Man" was 42GB with an average data rate of 43 Mbits/sec.

In 2000, Walt Disney, Texas Instruments and Technicolor with the cooperation of several US and international exhibitors, began to deploy prototype Digital Cinema systems in commercial theatres. The systems were assembled and installed by Technicolor using the TI mark V prototype projector, a special Christie Inc lamp housing, and the QuBit server with custom designed automation interfaces.

Technicolor manufactured the DVDs for uploading on these test systems and was responsible for sending technicians out to the locations for every new feature film that was played. The technicians would typically spend ten or so hours to load the files from the DVD to the QuBit, set up the server to play the files, and then set up the projector. A full rehearsal screening of the feature was mandatory as was the requirement to have back up DVDs and backup QuBits available should something fail.

The systems were eventually replaced or upgraded after TI made improvements to the projectors and Technicolor developed a purpose built digital cinema server in a venture with

QUALCOMM, the engineering giant from San Diego best known for advanced mobile phone technology. The new systems were called AMS for "Auditorium Management Systems" and were the first digital cinema servers designed to be user friendly and operate reliably in a computer hostile environment such as a projection booth. Most importantly they provided a complete solution for content security.

The AMS used removable hard disk drives as the transport mechanism for the files. This eliminated the time required to upload the DVD ROMs to the local hard drives and provided the ability to switch programs quickly. For security, the AMS used a media block type system that placed a sealed electronics package within the projector housing. The server output only 3DES encrypted data and the media block did the decryption at the point just before playout.

The first secure encrypted digital cinema feature was Star Wars Episode II: Attack of the Clones.

The system functioned well but was eventually replaced because of the need to create a standard data package for D-cinema distribution.

Stereo 3D images

In late 2005, interest in digital 3D stereoscopic projection has led to a new willingness on the part of theaters to co-operate in installing a limited number of 2K stereo installations to show Disney's Chicken Little in 3D. Seven more digital 3D movies are slated for 2006 or 2007 release. The technology combines digital projectors with the use of polarized glasses and screens. DLP technology is well -suited for stereo 3D as it can handle the higher frame rates required for flicker free presentations.

Digital cinema companies

Access Integrated Technologies, Inc. (AccessIT)
Avica Europe
Barco: digital projectors
Christie: digital projectors
Dalsa
Digitale Videosysteme
Dolby Laboratories
Doremi Laboratories, Inc.
EFilm
FilmLight
Kodak
Lucasfilm
NEC Solutions America: DLP Cinema projectors and DCI compliant servers
QuVIS: Quality Visual Information Systems-providing DCI compliant servers
Real Image Media Technologies
Rising Sun Research

Sony
Technicolor
Texas Instruments
XDCinema: digital media management

See also

- [Digital cinematography](#)

Films by type

[Anthology film | Direct-to-video | Fan film | Feature film | Fictional film | Independent film | Short film | Television film](#)

Anthology film

[Next](#)

An [anthology film](#) or omnibus film or portmanteau film is a *film* consisting of several different short films, often tied together by only a single theme or premise. Sometimes each one is directed by a different *director*. Sometimes there is a theme, such as a place (e.g. New York Stories), a person (e.g. Four Rooms), or a thing (e.g. Twenty Bucks), that is present in each story and serves to bind them together. One of the earliest films to use the form was the 1948 film Quartet based on stories by W. Somerset Maugham. This led to two sequels, Trio (1950) and Encore (1951), as well as imitators like O. Henry's Full House.

Sometimes there is one "top-level" story, a framing device, which leads into the various "sub-stories", as in Dead of Night and The Illustrated Man. The former helped to popularise the format for horror films (though they had existed as far back as Unheimliche Geschichten (1919)), and British company Amicus made several such films in the 1960s and 1970s. Another variation is when different sub-narratives share a common incident (usually a turning point), as in Amores perros.

Recently in Bollywood similar trend is being started by Ram Gopal Varma. First "Darna Mana Hai" and then "Darna Zaroori Hai", he is planning to make more films with same theme.

See also

- [Anthology](#)

Categories: *Film genres*

Direct-to-video

A *film* that is released [direct-to-video](#) (also [straight-to-video](#)) is one which has been released to the public on home video formats (historically VHS) first rather than first being released in *movie theaters* or broadcast on television. The term is also at times used as a derogatory term for sequels of films that are not expected to have financial success.

Contents

- 1 Reasons for releasing direct-to-video
- 2 Television spin-offs
- 3 The direct-to-DVD market
- 4 The V-Cinema and OVA markets in Japan
- 5 See also

Reasons for releasing direct-to-video

Direct-to-video releases can occur for several reasons. Often a production studio will develop a TV show or film which is not generally released due to poor quality, lack of support from a TV network, controversial nature, or simple lack of general public interest. Sometimes a film may be in *post-production* before the studio realizes how bad it is. Only able to grant a cinematic release to a limited number of films in a year, they may choose to pull the completed film from the theatres, but aim to recoup some of their losses through video sales and rentals.

In the case of a TV show, a studio may have filmed an entire season and aired some episodes before cancelling the show due to low ratings. If the show has enough devoted fans, the studio may release unaired episodes on video, in order to recoup losses. Clerks: The Animated Series and Firefly are examples of cancelled shows which were successful cult hits on DVD.

Direct-to-video releases are generally considered to be of lower technical or artistic quality than theatrical releases. Some studio films that are released direct-to-video are films which have languished for some time without release, either because the studio doubts its commercial prospects would justify a full cinema release or because its "release window" has closed — that is, it may have been rushed into production to capitalize on a timely trend

or personality and not been completed in time. In film industry slang, such films are referred to as having been "vaulted."

This, however, is not always true, as video releases have become something of a lifeline for independent filmmakers and smaller companies. Direct-to-video releases can be done for films which sometimes cannot be shown theatrically, because of their content (they may be too controversial for theaters) or because the cost involved in a theatrical release is prohibitive to the releasing company. Almost all pornographic films are released direct-to-video.

Animated sequels and movie-length episodes of animated series are also often released this way. The Walt Disney Company began making sequels of most of its animated films for video release beginning with The Return of Jafar (the sequel to Aladdin) in 1994. Universal Pictures also began their long line of Land Before Time sequels that same year. In 2005, Fox released Stewie Griffin: The Untold Story for DVD only.

Television spin-offs

The popular British soap opera Coronation Street has spawned a number of straight-to-video spin-off productions which were only screened on television after having been available in shops for some time, as an incentive to buyers. The first "exclusive" tape, released in 1995 featuring a storyline aboard the QE2, caused a legal controversy when it was later broadcast. Subsequent releases have included carefully worded statements concerning future television broadcasting.

British soaps Emmerdale and Brookside, have also had spin offs for the home video market. "Unfinished Business" concluded a Brookside storyline after the soap opera ended in November 2003.

EastEnders, another popular British soap, also released a special in October 2003 called Slaters In Detention. It was released in the U.S. through Warner Brothers.

During its long run, Baywatch also released several of the show's season finales on tape.

Some SpongeBob SquarePants DVD volumes contain episodes not yet aired on television. Some Disney Channel shows, such as That's So Raven, The Suite Life of Zack and Cody, and Phil of the Future, have also had direct-to-video episodes.

The direct-to-DVD market

In recent years, companies have increasingly released movies in DVD format rather than VHS, and has caused the term "direct-to-DVD" to replace "direct-to-video" in some instances. However, the word "video" does not specifically have to refer to VHS cassettes, contrary to popular consumer belief. The new term used is DVDP ("DVD Premiere"). Such films can cost as much as $20 million, just under a third of the average cost of a Hollywood release, and feature major actors like Jean-Claude Van Damme and Steven Seagal. Salaries for such actors range from $2 to $4 million (Van Damme) to $4.5 to $10 million (Seagal).

In recent years, DVD Premieres have become a substantial source of revenue for movie studios, as DVDP's have collectively grossed over $3 billion the last few years, and has now

come to the point that DVDP divisions of studios now option their own films, never intended to be shown theatrically. This practice has risen because DVDP movies can be shot on a budget smaller than that of a film intended to be theatrically released, thus allowing studios to profit easier with the combined revenues of home video sales and rentals, in addition to licensing movies for television, as well as in the rest of the world (where some DVDP movies do see theatrical releases).

Distributing DVDP's is not a practice only reserved for larger Hollywood studios. Several companies, such as The Asylum, MTI Home Video, and York Entertainment distribute DVDP's almost exclusively. The budgets for films distributed by these companies are even smaller than those of ones distributed by a larger studio, but these companies are still able to profit off their sales.

The V-Cinema and OVA markets in Japan

Japan has a different weight to the direct-to-video movement. Rather than being renowned for poor storylines and effects (though they are low-budget), so-called V-Cinema has more respect from the public, and affection from *film directors* for the greater creative freedoms allowed by the medium.

For *anime*, this is called Original Video Animation (*OVA* or OAV), and their production values usually fall between television series and movies. As such, they somewhat lack the stigma of poor quality. They are often used to tell stories too short to fill a full tv season, particularly in the early 1990s. With the advent of the 13 episode season format, OAVs are less common now. Some are used to garner enough interest in fandom to make a profitable full television series.

See also

- Television movie

Anthology film | Direct-to-video | Fan film | Feature film | Fictional film | Independent film | Short film | Television film

Fan film

A fan film is a *film* or video inspired by a *movie*, television show, comic book or a similar source, created by fans rather than by the source's copyright holders or creators. Fan filmakers have traditionally been *amateurs*, but some of the more notable films have actually been produced by professional filmmakers as film school class projects or as demonstration reels. Fan films vary tremendously in length, from short faux-teaser trailers for non-existent motion pictures to rarer full-length motion pictures.

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History

The technology required to make fan films was a limiting factor until relatively recently. In the 1960s UCLA film student Don Glut filmed a series of short black and white "underground films", based on adventure and comic book characters from 1940s and 1950s motion picture serials. Around the same time, artist Andy Warhol produced a film called Batman Dracula which could be described as a fan film. But it wasn't until the 1970s that the popularization of science fiction conventions allowed fans to show their films to the wider fan community.

Most of the more prominent science fiction films and television shows, such as Star Wars, Star Trek, and Doctor Who, are represented in fan films. Because fan films generally utilize characters and storylines copyrighted and trademarked by the original filmmakers, they are rarely distributed commercially for legal reasons. They are exhibited by various other methods, including showings at comic book and science fiction conventions, and distribution as homemade videos, ranging from VHS videocassettes to CD-ROMs and DVDs.

Due to the rise of the Internet, more and more fan films are being made available online. Many examples of fan films can be found on websites such as TheForce.net which hosts many Star Wars fan films, as well as BatmanFanFilms.com which hosts dozens of Batman related fan films. Many comic book or "super-hero" related fan films are also listed by such sites as *Comics2Film.com*, *BatmanFanfilms.com*, and *iFilm*.

Authorized fan films

Until relatively recently, fan films operated under the radar of the commercial operations, but the explosion of fan productions brought about by afforable consumer equipment and animation programs, along with the ease of distribution created by the Internet has prompted several studios to create official policies and programs regarding their existence.

The highest profile of these programs has been Lucasfilm's Official Star Wars Fan Film Awards, which permits only *documentary*, *mockumentary*, and parody entries, while prohibiting serious fan fiction. Lucasfilm's limited support and sanction of fan creations is a marked contrast to the attitudes of many other copyright holders. Some owners, such as Paramount Pictures with Star Trek, or DC Comics with Batman and Superman, have been known to actively discourage the creation of such works by fans, or take action to prevent their exhibition.

Unlike many American TV shows, the British series Doctor Who allowed its writers to retain the rights to characters and plot elements that they created - most famously with

Terry Nation's Daleks. While the BBC has never licensed the character of the Doctor for use in fan films, a number of the writers have consented to allow the monsters and supporting characters they created to be used in direct-to-video productions.

The creators of Red Dwarf sponsored a fan film contest of their own in 2005, with a fairly wide remit ranging from fictional stories set in the Red Dwarf universe to documentaries about the show and its fandom. The two winning shorts were a spoof documentary charting attempts to find funding for a Red Dwarf movie, and an animated short "episode" of the show. These two films were featured in their entirety as bonus features on the Series VII DVD release in November 2005, along with a montage of clips from the runner-up entries. This made them among the first fan films to be commercially released by a property's original creators.

Further reading

- Wired News: *A Wretched Hive of Fan Films* - on the development of fan films
- The Weekly Standard: The Fan Films Strike Back
- *I Was A Teenage Movie Maker* - the official Don Glut homepage
- *The story of* **Raiders of the Lost Ark: The Adaptation**, a shot-for-shot remake of Raiders of the Lost Ark filmed by three teenagers over a period of seven years

Categories: Independent films
Anthology film | Direct-to-video | Fan film | Feature film | Fictional film | Independent film | Short film | Television film

Feature film

A feature film is a term the *film industry* uses to refer to a *film* made for initial distribution in *theaters*.

The Academy of Motion Picture Arts and Sciences, the American Film Institute, and the British Film Institute all define a feature as a film with a running time of forty minutes or longer, although most features today run over ninety minutes.

The term evolved from the days when the cinema-goer would watch a series of *short subjects* before the main film. The shorts would typically include newsreels, serials, *animated cartoons* and live-action comedies and documentaries. These types of short films would lead up to what came to be called the "featured presentation": the film given the most prominent billing and running multiple reels.

Based on length, the first feature film was the 1906 release The Story of the Kelly Gang. The first European feature was L'Enfant prodigue (1907), although that was basically an

unmodified record of a stage play; Europe's first feature adapted for the screen, Les Misérables, came in 1909. The first American feature was Oliver Twist (1912). Earlier features had been produced in America, but were released in separate one-reel parts, leaving the exhibitor the option of running them together; or they were full-length records of a boxing match.

By 1915 over 600 features were produced annually in America. The best year of U.S. feature production was 1921, with 854 releases; the worst was 1963, with 121 releases. Between 1922 and 1970, the U.S. and Japan alternated as leaders in feature production. Since 1971, the country with the highest feature output has been India.

Categories: Film production | Films by type Anthology film | Direct-to-video | Fan film | Feature film | Fictional film | Independent film | Short film | Television film

Independent film

An independent film (or indie film) is a *film* initially produced without financing or distribution from a major movie studio. Often, films that receive less than 50% of their budget from major studio are also considered "independent". According to MPAA data, January through March 2005 showed approximately 15% of US domestic box office revenue was from independent or indie studios. Creative, business, and technological reasons have all contributed to the growth of the indie film scene in the late 20th and early 21st century.

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- 1 History
- 2 Technology
- 3 Indie versus major
- 4 Indie-producing studios
- 5 List of some significant independent films
- 6 Further reading
- 7 See also

History

The roots of independent film can be traced back to when the early pioneer filmmakers at the turn of the century resisted the control of the Motion Pictures Patents Company, when filmmakers built their own cameras to escape the Edison trusts in order to relocate to Southern California where they laid the foundations of the American film industry as well as the Hollywood studio system.

The studio system took on a life of its own, and became too powerful. Filmmakers once again sought independence as a result. Throughout the decades, independent filmmakers

around the world have created a diverse range of filmmaking styles that symbolize their own unique cultures such as *experimental film* and *underground film*.

Some independent filmmakers have even broken through technological barriers with the use of *digital cinema*.

The American film industry is located principally in Los Angeles, while one-third of all independent films in the United States are produced in New York.

Technology

Until the advent of digital alternatives, the cost of professional film equipment and stock was also a hurdle to being able to produce, direct, or star in a traditional studio film. The cost of 35mm film is outpacing inflation: in 2002 alone, film negative costs were up 23%, according to Variety. Film requires expensive lighting and *post-production* facilities.

But the advent of consumer camcorders in 1985, and more importantly, the arrival of high-resolution digital video in the early 1990s, have lowered the technology barrier to movie production significantly. Both production and post-production costs have been significantly lowered; today, the hardware and software for post-production can be installed in a commodity-based personal computer. Technologies such as DVDs, FireWire connections and non-linear editing system pro-level software like the open source Cinelerra or the commercial Adobe Premiere Pro and Final Cut Pro and consumer level software such as the open source Kino, or the commercial Final Cut Express and iMovie make movie-making relatively inexpensive.

Popular digital camcorders, mostly semi-professional equipment with 3-CCD technology, include:

- Canon *[1]* , GL2, XL-1s, XL-2
- Panasonic Panasonic AG-DVX100/AG-DVX100A/AG-DVX100B , Panasonic AG-HVX200
- Sony VX-1000/2000/2100
- Sony PD-150/170

Most of these cost between US$2,000 - $5,000 in 2003, with costs continuing to decline as features are added, and models depreciate.

Indie versus major

Creatively, it was becoming increasingly difficult to get studio backing for experimental films. Experimental elements in theme and style are inhibitors for the Big Six studios.

On the business side, the cost of big-budget studio films also leads to conservative choices in cast and crew. The problem is exacerbated by the trend towards co-financing (over two-thirds of the films put out by Warner Bros. in 2000 were joint ventures, up from 10% in 1987). An unproven director is almost never given the opportunity to get his or her big break with the studios unless he or she has significant industry experience in film or television. Films with unknowns, particularly in lead roles, are also rarely produced.

Another key expense for independent movie makers is the music for the film. The licensing fees for popular songs can range between US$10,000 - $20,000.

Anecdotal evidence for the difference between indie films and studio films abounds. The following example was taken from Alec Baldwin, commenting on his independent film The Cooler as a guest on David Letterman's talk show in November 2003:

The scene "Amy opens the window" takes half a day and perhaps ten shots in a big studio production:

Amy walks to the window,

Window itself,

Amy touching the handle,

shot from outside the window, etc.

For independent film makers, that scene is one shot, and done before 9 a.m.

Independent movie-making has resulted in the proliferation of *short films* and short film festivals. Full-length films are often showcased at *film festivals* such as Robert Redford's Sundance Film Festival, the Slamdance Film Festival or the *Cannes Film Festival*. Award winners from these exhibitions often get picked up for distribution by major film studios, and go on to worldwide releases.

Indie-producing studios

The major commercial film industry in the United States is in *Hollywood*, while much of the independent film industry is in New York City. The following studios are considered to be the most prevalent of the independent studios (as of November 2004):

Lions Gate
MGM/UA
Fox Searchlight
Focus Features
Sony Classics
IDP
Warner Independent
Weinstein Company
Magnolia
Paramount Classics
Fine Line
Dimension
ThinkFilm
Saban Entertainment

Note that many of the above studios are subsidiaries of larger studios -- for example, Sony Pictures Classics is owned by Sony Pictures and is designed to develop less commercial, more character driven films. It is often argued that subsidiaries of major studios are no different

In addition to these higher profile "independent" studios there are thousands of production companies that produce truly independent films every year. These small companies look to regionally release their films theatrically or for additional financing and resources to distribute, advertise and exhibit their project on a national

List of some significant independent films

Shadows (John Cassavetes, 1959)
Faster, Pussycat! Kill! Kill! (Russ Meyer. 1965)
David Holzman's Diary (Jim McBride, 1967)
Night of the Living Dead (George A. Romero, 1968)
Easy Rider (Dennis Hopper, 1969)
Pink Flamingos (John Waters, 1972)
Assault on Precinct 13 (John Carpenter, 1976)
Eraserhead (David Lynch, 1977)
Halloween (John Carpenter, 1978)
Return of the Secaucus 7 (John Sayles, 1980)
The Evil Dead (Sam Raimi, 1981)
She's Gotta Have It (Spike Lee, 1986)
sex, lies and videotape (Steven Soderbergh, 1989)
Roger & Me (Michael Moore, 1989)
Reservoir Dogs (Quentin Tarantino, 1991)
Slacker (Richard Linklater, 1991)
El Mariachi (Robert Rodriguez, 1992)
Naked (Mike Leigh, 1993)
Clerks (Kevin Smith, 1994)
Pulp Fiction (Quentin Tarantino, 1994)
Swingers (Doug Liman, 1996)
Bottle Rocket (Wes Anderson, 1996)
Cube (Vincenzo Natali, 1997)
The Blair Witch Project (Daniel Myrick & Eduardo Sánchez, 1999)
Donnie Darko (Richard Kelly, 2001)
The Passion of the Christ (Mel Gibson, 2004)
Eternal Sunshine of the Spotless Mind (Michel Gondry, 2004)
Primer (Shane Carruth, 2004)
Napoleon Dynamite (Jared Hess, 2004)
Crash (2004 film), (Paul Haggis, 2004)
Mysterious Skin (Gregg Araki, 2005)
Good Night, and Good Luck (George Clooney, 2005)
Capote (Bennett Miller, 2005)

Brick (Rian Johnson, 2005)
Me and You and Everyone We Know (Miranda July, 2005)

Further reading

- **Lyons, Donald (1994). Independent Visions: A Critical Introduction to Recent Independent American Film. Ballantine Books. ISBN 0345382498.**

- **Redding, Judith; Brownworth, Victoria (1997). Film Fatales: Independent Women Directors. Seal Press. ISBN 1878067974.**

- **Levy, Emanuel (1999). Cinema of Outsiders: The Rise of American Independent Film. New York University Press. ISBN 0814751237.**

- **Merritt, Greg (2000). Celluloid Mavericks: The History of American Independent Film. Thunder's Mouth Press. ISBN 1560252324.**

- **Biskind, Peter (2004). Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film. Simon & Schuster. ISBN 068486259X.**

See also

- Experimental film
- film
- List of 'years in film'
- Silent movies

Categories: *Film genres | Film*
Anthology film | Direct-to-video | Fan film | Feature film | Fictional film | Independent film | Short film | Television film

Actor

An actor is a person who acts, or plays a role, in an artistic production. The term commonly refers to someone working in *movies*, television, live theatre, or radio, and can occasionally denote a street entertainer. Besides playing dramatic roles, actors may also sing or dance or work only on radio or as a voice artist. A female actor may be known as an actress, although the term "actor" is now used as a gender-neutral term.

An actor usually plays a fictional character. In the case of a true story (or a fictional story that portrays real people) an actor may play a real person (or a fictional version of the same). Occasionally, actors appear as themselves. One notable example of this is John Malkovich's performance in Being John Malkovich.

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- 1 Etymology
- 2 History
- 3 Techniques of acting
- 4 Actors playing the opposite sex
- 5 Acting awards
- 6 See also
- 7 Suggested reading

Etymology

"Actor" is directly from the masculine Latin noun actor (feminine, actrix) from the verb agere "to do, to drive, to pass time" + the suffix -or "so./st. who performs the action indicated by the stem". Alternatively from Greek ºÄÉÁ (aktor), leader, from the verb ^{3}É (agM), to lead or carry, to convey, to bring. *[1]*

History

The first recorded case of an actor performing took place in 534 BC (probably on 23 November, though the changes in calendar over the years make it hard to determine exactly) when the Greek performer Thespis stepped on to the stage at the Theatre Dionysus and became the first person to speak words as a character in a play. The machinations of storytelling were immediately revolutionized. Prior to Thespis' act, stories were told in song and dance and in third person narrative, but no one had assumed the role of a character in a story. In honour of Thespis, actors are commonly called Thespians. Theatrical myth to this day maintains that Thespis exists as a mischievous spirit, and disasters in the theatre are sometimes blamed on his ghostly intervention.

Actors were traditionally not people of high status, and in the Early Middle Ages travelling acting troupes were often viewed with distrust. However, this negative perception dramaticaly changed in 20th Century as acting became an honored and popular profession and art. Part of the reason is due to the rise of the popular appeal and access to dramatic *film* entertainment and the resulting rise of the *movie star* in social status and the large salaries they commanded. The combination of public presence and wealth had a profound rehabilitation to the image.

In the past, only men could become actors. In the ancient and medieval world, it was considered disgraceful for a woman to go on the stage, and this belief continued right up until the 17th century, when in Venice it was broken. In the time of William Shakespeare, women's roles were played by men or boys, though there is some evidence to suggest that women disguised as men also (illegally) performed.

Techniques of acting

Actors employ a variety of techniques that are learned through training and experience. Some of these are:

> 1. The rigorous use of the voice to communicate a character's lines and express emotion. This is achieved through attention to diction and projection through correct breathing and articulation. It is also achieved through the tone and emphasis that an actor puts on words
>
> 2. Physicalisation of a role in order to create a believable character for the audience and to use the acting space appropriately and correctly
>
> 3. Use of gesture to complement the voice, interact with other actors and to bring emphasis to the words in a play, as well as having symbolic meaning

Shakespeare is believed to have been commenting on the acting style and techniques of his era when Hamlet gives his famous advice to the players:

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumbshows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance: o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

O, reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

Actors playing the opposite sex

Women sometimes play the roles of prepubescent boys, because in some regards a woman has a closer resemblance to a boy than does a man. The role of Peter Pan, for example, is traditionally played by a woman. The tradition of the principal boy in pantomime may be compared. An adult playing a child occurs more in theater than in film. The exception to this is voice actors in animated films, where boys are generally voiced by women, as heard in The Simpsons. Opera has several 'pants roles' traditionally sung by women, usually mezzo-sopranos. Examples are Hansel in Hänsel und Gretel, and Cherubino in The Marriage of Figaro.

Mary Pickford played the part of Little Lord Fauntleroy in the first film version of the book. Linda Hunt won an Academy Award for Best Supporting Actress in The Year of Living Dangerously, in which she played the part of a man.

Having an actor play the opposite sex for comic effect is also a long standing tradition in comic theatre and film. Most of Shakespeare's comedies include instances of cross dressing, and both Dustin Hoffman and Robin Williams appeared in hit comedy films where they were required to play most scenes dressed as women. Tony Curtis and Jack Lemmon famously posed as women to escape gangsters in the Billy Wilder film Some Like It Hot. Several roles in modern plays and musicals are played by a member of the opposite sex, such as the character "Edna Turnblad" (originally played by Harvey Fierstein) in the Broadway musical Hairspray.

Acting awards

Academy Awards, also known as the Oscars, for film
Golden Globe Awards for film and television
Emmy Awards for television
Genie Awards for Canadian film
Gemini Awards for Canadian television
British Academy of Film and Television Arts Award for film and television
Tony Awards for the theatre (specifically, Broadway theatre)
European Theatre Awards for the theatre
Laurence Olivier Awards for the theatre
Screen Actors Guild Awards for actors in film and television
César Awards for French film

See also

- Movie star

Suggested reading

An Actor Prepares by Konstantin Stanislavski (Theatre Arts Books, ISBN 0878309837, 1989)
A Dream of Passion: The Development of the Method by Lee Strasberg (Plume Books, ISBN 0452261988, 1990)
Sanford Meisner on Acting by Sanford Meisner (Vintage, ISBN 0394750594, 1987)
Letters to a Young Actor by Robert Brustein (Basic Books, ISBN 0465008062, 2005).
The Alexander Technique Manual by Richard Brennan (Connections Book Publishing ISBN 1-85906-163-X 2004)
The Empty Space by Peter Brook
Films by genre | Films by technology | Films by type | Actor | Film adaptation | Dance in film | Edited movie | Greatest films | Movie star | Political cinema | Remake | Underground film

Film adaptation

Film adaptation is the transfer of a written work to a *feature film*.
Adaptation introduces complications in audience perception and aesthetics. The most obvious and common form of film adaptation is the use of a novel as the basis of a film, but film adaptation includes the use of non-fiction (including journalism), autobiography, comic book, scripture, plays, and even other films. From the earliest days of cinema, adaptation has been nearly as common as the development of original *screenplays*.

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- 1 Novel adaptations and fidelity
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  - o 1.2 Interpretation as adaptation
- 2 Theatrical adaptation
- 3 Television and other theatrical adaptation
- 4 Comic book adaptation
- 5 Adaptations from other sources
- 6 Reverse adaptation
- 7 Other adaptative processes
- 9 Examples of adaptations

Novel adaptations and fidelity

Novels are frequently adapted for films. For the most part, these adaptations attempt either to appeal to an existing commercial audience (the adaptation of best sellers) or to tap into the innovation and novelty of a less well known author. Inevitably, the question of "faithfulness" arises, and the more high profile the source novel, the more insistent are the questions of fidelity.

Elision and interpolation

Erich von Stroheim attempted a literal adaptation of Frank Norris's novel McTeague in 1924 with his film, Greed. The resulting film was over sixteen hours long. A cut of the film only eight hours long, then one running to four hours, appeared. Finally, the studio itself cut the film to around two hours, resulting in a finished product that was entirely incoherent. Since that time, few directors have been foolish enough to attempt to put everything in a novel into a film. Therefore, elision is nearly mandatory.

In some cases, however, film adaptations will also interpolate scenes or invent characters. This is especially true when a novel is part of a literary saga. Incidents or quotes from later or earlier novels will be inserted into a single film. Additionally, and far more controversially, film makers will invent new characters or create stories that were not present in the source material at all. Given the anticipated audience for a film, the screenwriter, director, or movie studio may wish to increase character time or invent new characters. For example, William Kennedy's Pulitzer Prize winning novel, Ironweed, had a very small section with a prostitute named Helen. Because the movie studio anticipated a female audience for the film and had Meryl Streep for the role, Helen became a significant part of the film. However, characters are also sometimes invented to provide the narrative voice. When source novels have exposition or digressions from the author's own voice, a film adaptation may create a commenting, chorus-like character to provide what could not be filmed otherwise. (In the adaptation of John Fowles's The French Lieutenant's Woman, the director created a contemporary Englishman in a romance with a woman to offer up the ironic and scholarly voice that Fowles provided in the novel, and the film version of Laurence Sterne's novel, Tristram Shandy had the main actor speak in his own voice, as an actor, to emulate the narrator's voice in the novel.)

Interpretation as adaptation

There have been several nominees for non plus ultra of inventive adaptation, including the Roland Jaffe adaptation of The Scarlet Letter with explicit sex between Hester Prynn and the minister and Native American attacks on Salem (changes introduced, according to Jaffe, to increase the market and to make an entirely new morality tale out of the novel). At nearly the same time, Daniel Defoe's Moll Flanders was creatively adapted to make it a romance. A television mini-series of Gulliver's Travels changed the sexes of characters, made some

vanish, and changed the character of Master Bates from a single 3 sentence obscene pun into a villain. The Charlie Kaufman and "Donald Kaufman" penned Adaptation. was an intentional satire and commentary on the process of film adaptation itself. All of these cases of "outrageous" or "unfaithful" adaptation were interpretations of the source work. Jaffe argued that his changes were a recasting and revitalizing of Hawthorne's point. The creators of the Gulliver miniseries interpolated a sanity trial to reflect the ongoing scholarly debate over whether or not Gulliver himself is sane at the conclusion of Book IV. In these cases, adaptation is a form of criticism and recreation, as well as adaptation.

Change in adaptation is essential and practically unavoidable, mandated both by the constraints of time and medium, but how much is always a balance. Some film theorists have argued that a director should be entirely unconcerned with the source, as a novel is a novel, while a film is a film, and the two works of art must be seen as separate entities. Since a transcription of a novel into film is impossible, even holding up a goal of "accuracy" is absurd. Others argue that what a film adaptation does is change to fit (literally, adapt), and the film must be accurate to either the effect (aesthetics) of a novel or the theme of the novel or the message of the novel and that the film maker must introduce changes where necessary to fit the demands of time and to maximize faithfulness along one of these axes.

Theatrical adaptation

In addition to adaptation from novels, films frequently use plays as their sources. William Shakespeare has been called the most popular screenwriter in Hollywood. Not only are there film versions of all of Shakespeare's plays, but there are multiple versions of many of them, and there are films adapted from Shakespeare's plays very loosely (such as West Side Story, Kiss Me, Kate, O, and Ten Things I Hate About You, as well as Akira Kurosawa's adaptations in Throne of Blood and Ran). Similarly, hit Broadway plays are frequently adapted, whether from musicals or dramas. On the one hand, theatrical adaptation does not involve as many interpolations or elisions as novel adaptation, but, on the other, the demands of scenery and possibilities of motion frequently entail changes from one medium to the other. Film critics will often mention if an adapted play has a static camera or emulates a proscenium arch. Laurence Olivier consciously imitated the arch with his Henry V (1944), having the camera begin to move and to use color stock after the prologue, indicating the passage from physical to imaginative space. Sometimes, the adaptive process can continue after one translation. Mel Brooks's The Producers was a film that was adapted into a Broadway musical and then adapted again into a film.

Television and other theatrical adaptation

Feature films are occasionally created as a full and (usually) uncensored version of a television series or television segment. In these cases, the film will either offer a longer storyline than the usual television program's format or will offer a greater set of production values. In the adaptation of The X Files to film, for example, greater effects and a longer plotline were involved. Additionally, adaptations of television shows will offer the viewer the

opportunity to see the television show's characters without broadcast restrictions. These additions (nudity, profanity, explicit drug use, explicit violence) are rarely a featured adaptive addition. Because the film makers are adapting established characters with expected behaviors, introducing dramatically non-broadcast elements would alienate an audience, and therefore nudity, drug use, and violence for the main characters may be increased from broadcast standards but is unlikely to be a significant film element. Instead, films will try to offer a "real" story, as if commercial television were inherently censored for complexity. Some adaptations of television shows are nostalgic and usually ironic. Films about television shows of the audience's childhood (e.g. Scooby-Doo) play up television conventions and will sometimes exploit the distinction between movie and television possibilities for comedic effect.

Even segments of television shows have been adapted into feature films. The American television variety show Saturday Night Live has been the origin of a number of films, beginning with The Blues Brothers, which began as a one-off performance by Dan Aykroyd and John Belushi. The most recent of these Saturday Night Live originated films is a case of double television origin: Fat Albert, which began with an impression of another television show based on the comedy routine of Bill Cosby. Rowan Atkinson has starred in two British films that originated on television: Bean and Johnny English.

Radio narratives have also provided the basis of film adaptation. The Hitchhiker's Guide to the Galaxy, for example, began as a radio series for the BBC and then became a novel which was adapted to film. Mr. Magoo existed as a radio character skit before it became a cartoon short series for theatrical release. In the heyday of radio, radio segments, like television segments today, translated to film on several occasions, usually as shorts.

Comic book adaptation

Comic book characters, particularly *superheroes*, have long been the target of movie adaptations, beginning in the 1940s with Saturday movie serials aimed at children. Superman: The Movie (1978) and Batman (1989) are two later successful movie adaptations of famous comic book characters. In the early 2000s, blockbusters such as 2000's X-Men, 2002's Spider-Man and 2005's Batman Begins have led to dozens of superhero films. The success of these films has also led to other comic books not necessarily about superheroes being adapted for the big screen, such as Sin City (2005), Ghost World (2001) and American Splendor (2003).

The adaptation process for comics is different from that of novels. Fans of the Lord of the Rings may not agree with changes in the film such as scenes or characters being left out or speeches shortened, but for most classic comic book superheroes, their backstory has become so clogged up over the years that it would be impossible to deliver a completely "faithful" adaptation. Once the film remains true to the spirit of the original character, most fans are satisfied. On the other hand, a work such as Sin City lends itself to the film format, and director Robert Rodriguez worked closely with the comics creator Frank Miller to create what Rodriguez regards as a "translation" rather than an adaptation.

Adaptations from other sources

Documentary films have been made from reportage, as have dramatic films (e.g. All the President's Men). Some films have been made based on photographs (e.g. Pretty Baby, directed by Louis Malle), and movies have adapted movies (e.g. Twelve Monkeys deriving from La Jetée). Many films have been made from epic poetry. Homer's works have been adapted multiple times in several nations. Finally, both Greek mythology and the Bible have been adapted frequently. In these cases, the audience already knows the story well, and so the adaptation will de-emphasize elements of suspense and concentrate instead on detail and phrasing. The specifics of the acting take precedence over cinematic techniques.

Reverse adaptation

Popular films have been adapted into both novels and plays. Many movie studios commission novelizations of their popular titles or sell the rights to their titles to publishing houses. These novelized films will frequently be written on assignment (i.e. hack writing), and will sometimes be written by authors who have only an early script as their source. Consequently, novelizations are quite often changed from the films as they appear in theaters. These differences are not, properly speaking, adaptations, but rather accidents of production. Further, novelization authors can frequently use the extended time available on the printed page to build up characters and incidents for commercial reasons (e.g. to market a card or computer game, to promote the publisher's "saga" of novels, or to create continuity between films in a series); these are introductions of alien matter rather than adaptations necessitated by form. There have been, however, a few instances of novelists who have worked from their own screenplays to create novels at nearly the same time as a film. Both Arthur C. Clarke, with 2001: A Space Odyssey, and Graham Greene, with The Third Man, have worked from their own film ideas to a novel form (although it is worth noting that the novel version of The Third Man was written more to aid in the development of the screenplay than for the purposes of being released as a novel, and that 2001's novelization was written in parallel with the screenplay). Both John Sayles and Ingmar Bergman write their film ideas as novels before they begin producing them as films, although neither director has allowed these prose treatments to be published.

Finally, films have inspired and been adapted into plays. John Waters's films have been successfully mounted as plays; both Hairspray and Cry Baby have been adapted, and other films have spurred subsequent theatrical adaptations. The most recent incidence of this is Spamalot, which is a Broadway play based on Monty Python films. In a rare case of a film being adapted from a stage musical adaptation of a film, in 2005 the film adaptation of the stage musical based on Mel Brook's classic comedy film The Producers was released.

Other adaptative processes

Although not truly a case of artistic adaptation, there have been rare examples of films inspiring or creating religions, such as the new emphasis on Jedi religion coming from the Star Wars films, which themselves adapted other films (notably Hidden Fortress). Also, films have inspired and been adapted into journalism (e.g. The Thin Blue Line inspired journalistic investigations resulting in the freeing of a death row inmate, and Harlan County USA inspired investigative reports that aided in labor conflict resolution in the US).

References

- Eisenstein, Sergei. "Dickens, Griffith, and the Film Today." Film Form Dennis Dobson, trans. 1951.

Examples of adaptations

Adaptation. (2002)
Snow Falling on Cedars (film)
To Kill a Mockingbird (film)
October Sky (based on Rocket Boys)
Harry Potter (movie)
Lord of the Rings (movie)
A Series of Unfortunate Events
Cat in the Hat
Willy Wonka and the Chocolate Factory
Charlie and the Chocolate Factory (film)
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Dance in film

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Purpose of the list

This article lists movies featuring recognizable dance forms, demonstrating them, shedding light on their origin, or being the base of a plot.

This article is not about Dance film or Dance for camera which are separate genres. It is also not about *Musical films*, although they often contain significant amount of dancing. However they are a specific form of art in itself, therefore their listings generally pertain to the articles specifically related to the topic of musicals. This by no means prevent musicals from including here, but they are required to meet the outlined criteria. Fred Astaire's and Gene Kelly's filmographies may significantly contribute to these lists.

In addition, while fight scenes are actually complex dances as well, the genre where this scene is at its most sophisticated in the *martial arts film*.

Movies with plot based on dance

Ballet

The Red Shoes (1948) - Film classic with dance editing far ahead of its time. Directed by Michael Powell and Emeric Pressburger, starring Moira Shearer. Intricately weaving backstage life with the thrill of performance, this film centers on the dilemma of a young ballerina torn between the composer who loves her and the impresario determined to fashion her into a great dancer. 134 min, and based loosely on the fairytale.
The Tales of Hoffmann (1951) - Directed by Michael Powell and Emeric Pressburger, starring Moira Shearer and Ludmilla Tchérina. Film version of Jacques Offenbach's opera but making full use of film techniques and special effects. Not just a film of a stage production.
Dancers - movie starring Mikhail Baryshnikov, about a ballet company.
Center Stage (2000) - movie about the students of the American Ballet Academy. Surprisingly true to life although poor script.
The Turning Point (1977 film) - The story of two women whose lives are dedicated to ballet. Deedee left her promising dance career to become a wife and mother and now runs a ballet school in Oklahoma. Emma stayed with a company and became a star though her time is nearly past. Both want what the other has and reflects back on missed chances as they are brought together again through Deedee's daughter who joins the company. Starring: Shirley MacLaine, Anne Bancroft, Tom Skerrit, Anthony Zerbe, Leslie Browne,

Mikhail Baryshnikov and Alexandra Danilova.

The Company (2003) - An inside look at the world of ballet. With the complete cooperation of the Joffrey Ballet of Chicago, Robert Altman follows the stories of the dancers, whose professional and personal lives grow impossibly close, as they cope with the demands of a life in the ballet. Neve Campbell plays a gifted but conflicted company member on the verge of becoming a principal dancer at a fictional Chicago troupe, with Malcolm McDowell playing the company's co-founder and artistic director, considered one of America's most exciting choreographers. James Franco plays Campbell's boyfriend and one of the few characters not involved in the world of dance.

White Nights - movie starring Mikhail Baryshnikov about a Russian dancer who wants to defect

Save the Last Dance (2000) - movie starring Julia Stiles as a girl who wants to study as a professional dancer.

Ballroom

Dance with Me (1998), starring Vanessa L. Williams and Chayanne - plot based on Latin dancing: ballroom vs. street.

The Story of Vernon and Irene Castle - documentary-style biopic about early ballroom dance stars Vernon and Irene Castle.

Shall We Dance? ((Japanese version: Dansu wo shimashô ka: 1996, USA: 1997) - plot based on ballroom dance in Japan

Shall We Dance? (2004) - remake of the Japanese movie starring Jennifer Lopez and Richard Gere

Strictly Ballroom - plot based on competitive ballroom dance.

Mad Hot Ballroom (2005) a documentary about a ballroom dance program for fifth graders in the New York City public school system.

Marilyn Hotchkiss' Ballroom Dancing and Charm School (2005)

Take the Lead (2006) starring Antonio Banderas as a ballroom dance studio teacher who volunteers to teach dance in a New York public school

Tango

Assassination Tango (2002), starring Robert Duvall, Rubén Blades and Kathy Baker, directed by Robert Duvall

Tango (1998), starring Cecilia Narova and Mía Maestro, directed by Carlos Saura. Director, Carlos Saura. Popular dancers and folk groups demonstrate what is considered to be the national dance of Argentina. Over 300 dancers participate as they are photographed by the master cinematographer, Vittorio Storaro. Here is an exciting video clip of this movie online.

The Tango Bar (1998), starring Raúl Juliá

The Tango Lesson (1997), starring Sally Potter and Pablo Verón, directed by Sally Potter

Other

Oh... Rosalinda!! (1955) - Directed by Michael Powell and Emeric Pressburger, starring Anton Walbrook and Ludmilla Tchérina. Based on the operetta Die Fledermaus by Johann Strauss but updated to take place in post-war Vienna as occupied by the four-powers of Britain, America, France and Russia.
 Luna de miel (1959) - Directed by Michael Powell and starring Ludmilla Tchérina and Antonio. A light story showcasing the talents of Antonio and his troupe of Spanish dancers. Also many travelogue style scenes of Spain before the tourist boom.
 Dirty Dancing (1987) - plot based on club/performance partner dancing
 Dirty Dancing: Havana Nights (2004) - prequel to Dirty Dancing
 Shall We Dance? (1937) a Fred Astaire/Ginger Rogers musical with lots of dance, including ballet, the most memorable being dance on roller skates.
 Bring it On (2000) - movie starring Kirsten Dunst about cheerleading.
 Flamenco (1995) - A must-see for flamenco lovers. Performers: Paco de Lucía, Manolo Sanlúcar, Enrique Morente, Joaquin Cortes, Jose Menese, Lole y Manuel, Mario Maya, Jose Merce, Matilde Coral, Carmen Linares, Merche Esmeralda, Chocolate, Manuela Carrasco, Farruco, Fernanda de Utrera, La Paquera de Jerez, Manzanita, Ketama, Agujeta, Manuel Moneo, Paco Toronjo, Maria Pages, Aurora Vargas, Remedios Amaya, Juana la del Revuelo, La Macanita, Chano Lobato, Rancapino, Tomatito, Potito, Duquende, Belen Maya, El Grilo.
 Singin' in the Rain starring Gene Kelly
 Saturday Night Fever starring John Travolta, featuring a disco dancing competition.
 Save the Last Dance (2001) starring Julia Stiles, a highschool girl who strives to get into the Juilliard Dance Academy. See also IMDB

Movies with memorable dance scenes

Addams Family Values (1993) featuring Raúl Juliá in a stunning scene of Tango.
 El Bolero de Raquel ("Raquel's Bolero", 1967, Spanish language), the title is a pun for Ravel's Bolero. The movie stars Cantinflas featuring a bootblack, who, in one episode, simplemindedly joins a professional dancer during her performance to Ravel's Bolero producing both comical and highly artictic Spanish dance.
 Flying Down to Rio - Carioca dance and more
 Hairspray featuring line dance
 Never on Sunday - scenes of Greek line and solo dancing.
 Pee-Wee's Big Adventure: Pee-wee goes to a bar and does the Peewee dance while listening to Tequila by The Champs.
 Scent of a Woman - Al Pacino as blind Colonel dances Argentine Tango.
 The Four Horsemen of the Apocalypse (1921), Rudolph Valentino dancing Tango
 The Sound of Music - has a scene of Ländler danced; however choreographed in an American ballroom way, rather than in an authentic Austrian folk way.

Urban Cowboy featuring John Travolta
Zorba the Greek - the origin of Sirtaki.
A Day at the Races - (1937) featuring lindy hop and Frankie Manning
Hellzapoppin' - (1941), a mediocre film remembered for its lindy hop scenes and Frankie Manning dance performances
After Seben - short film (1929, Paramount Famous Lasky Corp. Director: S. J. Kaufman) starring George Snowden and featuring Breakaway
Keep Punchin' - (1938) featuring Frankie Manning in the Big Apple sequence
Cottontail (aka Hot Chocolates) - 1941 Soundie featuring the Whitey's Lindy Hoppers, including Frankie Manning and lindy hop

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Edited movie

An edited movie or edited film is a *film* that has been edited from the original theatrical release.

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- 2 History
- 3 Editing techniques
- 4 History of Mechanical Editing
- 5 History of Digital Editing
- 6 Future of the Industry
- 7 See also

Types of editing

Films edited for format, length, and content.

- Format: *movie theaters* typically show movies in either a 1.85:1 aspect ratio or 2.40 aspect ratio. Television currently has two screen formats. There is the more standard 1.33:1 (or 4:3) aspect ratio, and the growing standard of 1.78:1 (or 16:9) aspect ratio.
- Length: Movies may be shortened for television broadcasting or for use on airlines. DVD releases of movies may also contain longer cuts of movies. In a growing trend, more and more films are being released in an Unrated cut of the film.

- [Content](): Some movies have content objectionable to "family audiences": sexual content, obscene language, and graphic violence. To make these movies suitable for younger or more conservative audiences, alternative versions of movies are created with such content removed.

History

The first theatrical film to be edited for television was the 1955 film The Seven Year Itch.

Edited movies have existed for several decades for television broadcasting and airlines. Since the advent of VHS movies being readily available in the mass consumer market, consumers have wanted movie studios to release the airline version of movies; however, they have not done so.

Editing techniques

There are two main types of edited movie technology:

1. Mechanical Editing

Purchased movie content is downloaded onto an editing work station hard drive and editors manually edit the video and audio tracks, removing objectionable content. The edited version is then written onto media (VHS or DVD) and made available for rental or purchase provided an original version has been purcahsed in correlationwith the edited version copy.

2. Digital Editing

Digital editing consists of having a DVD player skip portions of the video and/or audio content on-the-fly according to predetermined instructions. ClearPlay, Inc. was the first to begin to market such technology. Others have sprung up, including one who claimed patent infringement against ClearPlay.

History of Mechanical Editing

In response to consumer demand, families began to edit purchased VHS tapes literally by making cuts and splices to the tape. A hotbed for this activity has been Utah with its conservative yet entrepreneurial population. When "Titanic" was released on VHS, a video store owner in Utah began offering to edit purchased copies of the movie for a $5 service fee. The service became very popular. Before long, several video rental businesses purchased VHS tapes and had them edited for their rental club/co-op members to watch.

When DVD technology emerged, the edited movie industry began offering for sale or rental a disabled DVD accompanied by an edited version of the movie on a coupled DVD-R. Several companies attempted this business. First, some tried to do it via physical brick and mortar stores, the most successful being the deal model and properietary stores owned by CleanFlicks, Inc. of Utah. CleanFilms, Inc. later became the largest and most successful company in the business by employing an online rental model (similar to Netflix) and avoiding any physical stores.

Also as soon as the DVD aspect to the edited movie industry started, the Directors Guild of America and the Motion Picture Association of America sued most of the industry players for copyright infringement and also claims regarding derivative works. This case was begun in Colorado and it still exists in the Federal courts in Colorado.

History of Digital Editing

ClearPlay, Inc. launched early software versions of its player that would skip video and audio content on DVDs playing on PCs. Eventually, this tecnhology was embedded into a DVD player. CustomPlay (Nissim Corp) claimed patent infringement, but that case has recently settled and ClearPlay continues to market a digital editing player.

ClearPlay was also sued by the directors and major Motion Picture Studios, but that case was rendered moot by the 2005 Family Movie Act, making digital editing legal and an exception to copyright law.

Future of the Industry

It is unclear where the industry is headed. There is large demand (some studies show more than half of American families want edited movies). Digital editors like ClearPlay have been saddled with challenges stemming from legal issues, but now they seem to have clear path if enough capital can be raised. Mechanical editors await a decision by Judge Matsch of the Colorado Federal Court. It is due imminently.

See also

- *Film editing*, the techniques used

Categories: *Film*

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Greatest films

While it is impossible to objectively determine the greatest *film* of all time, it is possible to discuss the films that have been regarded as the greatest ever. The important criterion for inclusion in this article is that the film is the "greatest" by some specific criterion or indicator — be it a critics' poll, popular poll, box office receipts or awards. Obviously, the criterion is tilted heavily towards American films. See below for list of best movies for respective countries.

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Films acclaimed by critics and filmmakers

- Orson Welles' Citizen Kane has been voted number one in the Sight and Sound poll of film critics in each of the last five polls starting with the 1962 poll (the survey is carried out once every ten years). A separate poll of established film directors in the same magazine held for the first time in 1992 also has had Citizen Kane at the top. Influential critic Roger Ebert says that "The Sight and Sound poll is generally considered the most authoritative of all 'best film' lists". Perhaps not coincidentally he considers Citizen Kane the best film ever. The film was also selected as number one in a Village Voice critics' poll, number one in a Time Out critics' poll in 1995 and listed as the greatest film ever by the American Film Institute in 1998. Citizen Kane, however, did not win the *Academy Award* for Best Picture, possibly because of extensive pressure exerted by William Randolph Hearst and his associates.
- La Règle du Jeu (The Rules of the Game) by director Jean Renoir was named best film by the French film magazine Positif in 1991. It also holds the number two spot in the Village Voice poll. Along with Battleship Potemkin, it is one of only two films to have appeared in every one of Sight and Sound's 10-yearly polls (six occurrences).
- The Battleship Potemkin was for many years generally considered the greatest film ever and was voted as such by a panel of experts at the 1958 World's Fair.
- Ladri di Biciclette (The Bicycle Thief) was voted top film in a Sight & Sound magazine poll in 1952. Other than Citizen Kane, The Bicycle Thief is the only film to ever top the Sight and Sound poll.

Films acclaimed in audience polls

- The Godfather has long stood atop IMDb's list of the top 250 films. It was also voted number one by Entertainment Weekly readers and number one in a Time Out Readers' poll in 1995.
- The Godfather Part II, sometimes considered better than the original film, was voted best ever by TV Guide readers in 1998.

- Casablanca (1942) is widely cited as the greatest film of all time and was voted as such by readers of the Los Angeles Daily News in 1997. It is also regarded the "best Hollywood movie of all time" by the influential Leonard Maltin's Movie Guide. On April 7, 2006, the Writer's Guild of America declared Casablanca's screenplay the best ever written.
- Star Wars (1977) was chosen by readers of Empire magazine in November 2001 and by voters in a Channel 4/FilmFour poll *[1]*.
- The Lord of the Rings trilogy was voted as the top film of all time by an audience poll for the Australian television special My Favourite Film. Its first film, The Lord of the Rings: The Fellowship of the Ring (2001), was the pick of readers in a poll by Empire magazine in November 2004.
- The Shawshank Redemption, the #2 entry on the IMDb list, was voted the best film never to have won "Best Picture" in a 2005 BBC poll. *[2]* In January 2006 Empire magazine readers named it the best film ever.
- Goodfellas was voted the greatest film of all time by *Total Film*.

Biggest box office successes

Worldwide highest grossing films (Not adjusted for inflation)

1. Titanic (1997) $1,845,034,188

2. **The Lord of the Rings: The Return of the King (2003) $1,118,888,979**

3. **Harry Potter and the Philosopher's (Sorcerer's) Stone (2001) $976,475,550**

4. **The Lord of the Rings: The Two Towers (2002) $926,287,400**

5. **Star Wars Episode I: The Phantom Menace (1999) $924,317,558**

6. Shrek 2 (2004) $920,665,658
7. Jurassic Park (1993) $914,691,118

8. **Harry Potter and the Goblet of Fire (2005) $891,249,794**

9. **Harry Potter and the Chamber of Secrets (2002) $876,688,482**

10.   The Lord of the Rings: The Fellowship of the Ring (2001)

$871,368,364

' Not adjusted for inflation. See the inflation-adjusted list for a more accurate gauge of commercial success.

Prior highest-grossing films

- The Birth of a Nation (1915): Highest-grossing film until 1925. Director D.W. Griffith said in 1929 that the film had taken $10m worldwide. This has been reported as both an under-estimate and an over-estimate, and its true takings may never be known. In the 1920s the New York Mail described the movie as "the supreme picture of all time".
- The Big Parade (1925). The highest grossing silent film of all time, taking $22m world wide.
- Snow White and the Seven Dwarfs (1937): Highest grossing until 1939. Total gross $185m.
- Gone with the Wind (1939): Highest grossing until 1966, when it was overtaken by The Sound of Music. Following a re-release in 1971, Gone with the Wind retook the lead for a further year. Current total gross $198m.
- The Sound of Music (1965): Highest gross from August 1966 until the re-issue of Gone with the Wind in 1971. Current total gross $163m.
- The Godfather (1972): Highest grossing until 1975. Current total gross $134m.
- Jaws (1975): Highest grossing until 1977. Current total gross $470m.
- Star Wars Episode IV: A New Hope (1977): Highest grossing until January 1983. Current total gross $798m
- E.T. the Extra-Terrestrial (1982): Highest grossing until 1993. Current total gross $757m. (Star Wars did not re-overtake E.T. until its re-release in 1997, by which time Jurassic Park had landed the top slot.)
- Jurassic Park (1993): Highest grossing until 1997. Current total gross $920m.

Highest USA grossing film adjusted for inflation

By adjusting for inflated ticket prices, the popularity of films released at different times can be compared. This list estimates the number of admissions for each film by using the average ticket price at the time of each release *[3]*. Gone with the Wind, when adjusted for inflation is still the highest grossing film ever. The film has had at least four substantial releases worldwide (in 1939, 1954, 1961 and 1971). The adjusted for inflation value of these releases is $3.8bn worldwide, $1.3bn in the United States (2004 dollars).

1. Gone with the Wind (1939) $1,293,085,600
2. Star Wars (1977) $1,139,965,400
3. The Sound of Music (1965) $911,458,400

4. E.T. the Extra-Terrestrial (1982) $907,867,700

5. The Ten Commandments (1956) $838,400,000

6. Titanic (1997) $821,413,700
7. Jaws (1975) $819,704,400
8. Doctor Zhivago (1965) $794,466,900
9. The Exorcist (1973) $707,639,500

10. Snow White and the Seven Dwarfs (1937) $697,600,000

Films that have received the most Academy Awards

Ever since their inception in 1928, the *Academy Awards* (the "Oscars") have been seen as the most significant of the film award ceremonies. The first film to dominate an Oscars ceremony was Frank Capra's It Happened One Night in 1935. It was the first film to win five awards. Moreover it won the "Oscar grand slam" by winning Best Picture, Best Actor, Best Actress, Best Director and Best Screenplay—a feat that has been repeated only twice more, by One Flew Over the Cuckoo's Nest in 1976 and by Silence of the Lambs in 1992.

In 1939, Gone with the Wind was nominated for 13 awards and two special citations. It won eight of the Awards to beat It Happened One Night's record. All About Eve (1950) broke the nominations record with 14, and won in six categories.

Gigi was the film to break Gone with the Wind's record, winning in all nine of its nominated categories at the ceremony for films made in 1958. However, its moment at the top was short-lived, as the epic Ben-Hur went on to win 11 Oscars from 12 nominations the following year. Eleven Oscars remains the record. This achievement in turn has been equalled twice—by Titanic in 1997 with 11 awards from 14 nominations, and by The Lord of the Rings: The Return of the King, which won in all 11 of its nominated categories in 2003.

Films that are considered the greatest in their particular genre

Animation

- Snow White and the Seven Dwarfs (1937) is the highest-grossing animated film of all time when adjusted for inflation. Snow White also appeared at #49 on the American Film Institute's list of the 100 greatest American movies (compiled in 1998), higher than any other animated film.
- Tale of Tales (!:07:0 A:07>:) (1979) - Yuriy Norshteyn's short film was voted by a large international jury to be the greatest animated film of all time at the 1984 Los Angeles Olympiad of Animation and the 2002 Zagreb World Festival of Animated Films. *[4] [5]*
- Akira (¢é) (1988) was chosen as the top *anime* ever by Anime Insider in fall 2001.
- Beauty and the Beast (1991), is the only fully-animated movie (computerized or not) to be nominated for Best Picture at the Academy Awards. It has also been nominated for a total of six Oscars, more than any other animated film. It was also the first animated movie to win the Golden Globe for Best Motion Picture - Comedy/Musical.
- Toy Story (1995) was voted #1 on the Top 100 Animated Features of All Time by the Online Film Critics Society (list published March 2003). Toy Story was also the first animated movie to be nominated for a Best Screenplay award at the Oscars.
- Spirited Away (ChCn^ W) (2001) was voted best animated movie by IMDb users. It was the first *anime* (Japanese animation) film to win an *Academy Award*. It is the only movie to earn $250M before its US release.
- Shrek 2 (2004) is the highest-grossing animated film of all time without correcting for inflation.
- The Incredibles (2004), which won the Best Animated Feature Oscar, also became one of only four animated movies ever to be nominated for a Best Screenplay Oscar. The Incredibles has also been nominated for 16 Annie Awards (the top award ceremony honoring animation), more than any other film. It also has won 10 of its nominations, another record.
- Wallace & Gromit: The Curse of the Were-Rabbit (2005), which won the Best Animated Feature Oscar, was nominated for 16 Annie Awards, and won ten of them, an exact record shared with The Incredibles.
- The Nightmare Before Christmas (1993), the first stop-motion animated film ever to be released in theaters. This film was critically acclaimed at its release but failed expectations at the box-office. When realeased on video, the film gained a huge cult-following and soon enough gained enough status and popularity to be officially named a huge hit film and holiday Disney classic. This film also has one of the most successful merchandise franchise ever.

Comedy

- Some Like It Hot (1959) was listed Best Comedy by the American Film Institute in June 2000.

- Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964) is listed as the highest rated "Comedy" title by the IMDb and was #3 on AFI's "100 Years...100 Laughs". It was also the highest rated comedy on the 2002 Sight and Sound Director's Poll.
- Monty Python's Life of Brian (1979) was voted the greatest comedy ever by viewers of Channel 4 in 2005.*[6]*

Concert

- The Last Waltz (1978), Martin Scorsese's chronicling of The Band's farewell concert on Thanksgiving Day in 1976. Michael Wilmington of the Chicago Tribune calls it "The greatest rock concert movie ever made -- and maybe the best rock movie, period." Terry Lawson of the Detroit Free Press comments that "This is one of the great movie experiences." *[7]* The review at Total Film comments "In what is rightly considered the greatest concert film ever shot . . ." *[8]*
- Stop Making Sense (1984) Film critic James Berardinelli, wrote that Jonathan Demme's capturing of the Talking Heads in concert was "the best concert film to date when it first came out, and nothing in the past decade-and-a-half has come close to toppling it from that position." Edward Guthmann of the San Francisco Chronicle had similar praise: "Has there ever been a live concert film as vibrant or as brilliantly realized? I don't think so."

Disaster

- The Poseidon Adventure (1972) was voted best disaster movie in a consumer poll commissioned by UCI cinemas in May 2004.
- Titanic (1997) (See Box office success and *Academy Award* sections above).

Documentary

- Man with the Movie Camera, Dziga Vertov's classic experimental *silent*, was the highest rated documentary on the 2002 Sight and Sound critic's poll, and made Time Magazine's All-Time 100 Movies list.
- Bowling for Columbine, Michael Moore's controversial documentary relating gun control and the culture of fear in the United States, heads the list of 20 all-time favorite non-fiction films selected by members of the International Documentary Association (IDA). *[9]*
- The Thin Blue Line, Errol Morris' 1988 film, has long been considered one of the greatest documentaries ever made. It is actually credited not only with

solving a murder case, but also as the major factor in freeing an innocent man from prison in Texas. It was voted number two by the IDA.

- The Sorrow and the Pity is the highest rated documentary at the IMDb.
- Seven Up! was voted as the greatest ever documentary in a Channel 4 poll of the 50 Greatest Documentaries in 2005.
- Fahrenheit 9/11, also by Michael Moore, won the Palme d'Or at *Cannes*. It then became "the highest-grossing documentary in its opening weekend"*[10]* by breaking the old record held by Bowling for Columbine. It went on to become the "first ever documentary to cross the $100 million mark in the United States." *[11]*

Epic

- Lawrence of Arabia Voted best epic by readers of Total Film in May 2004. In addition it won 7 academy awards including best picture.
- Ben-Hur (1959)- Collected 11 academy awards, matched by Titanic and The Lord of the Rings: The Return of the King. (See Box office success and *Academy Award* sections above).
- The Ten Commandments (1956) In the beginning of a documentary about the film the narrarator says: "Apon compleshion of The greatest show on earth in 1953, Producer/Director Cecil B. DeMille wanted to make the best movie ever made: The Ten Commandments." The film was also thought as the greatest movie ever by Cecil B. DeMille himself.

Fantasy

- Peter Jackson's highly acclaimed The Lord of the Rings film trilogy earned 17 Oscars with The Lord of the Rings: The Return of the King becoming the first fantasy film to win an Academy Award for Best Picture. All three films as of 2006 *[12]* are in the top 20 of the IMDb Top 250 films which is selected by user votings. Furthermore it was included as a single entry in the Time magazine top 100 films of all time as selected by critics of Time magazine — Richard Corliss and Richard Schickel.
- Victor Fleming's acclaimed adaptation of L. Frank Baum's The Wonderful Wizard of Oz filmed in 1939 as The Wizard of Oz is regarded as a landmark in film history and frequently appears on lists of greatest American movies of all time.

Film noir

- Sunset Boulevard: Voted the best *film noir* of all-time by IMDb users.

Horror/thriller

- Psycho: the Alfred Hitchcock classic is considered the most important thriller of all time. Voted the best horror film by IMDb users. Tops AFI's list of the 100 most thrilling American films.
- The Silence of the Lambs: the only movie classified as "horror" to ever win the "Best Picture" Oscar. One of only 3 movies to win the top 5 Oscars. Is at #2 in the list of best horror films, as voted by IMDb voters, and at #5 in the AFI's list of the 100 most thrilling American films. The movie is perhaps most famous for Anthony Hopkins' brilliant performance as the spine-chilling Dr. Hannibal Lecter. Apart from imprinting itself in popular culture, the portrayal tops the AFI's list of the greatest villains of all time. Jodie Foster's Clarice Starling made it to #6 in the AFI's greatest heroes list.
- Halloween: Voted best horror film of all time by readers of SFX magazine in June 2004. Also was the most "profitable" film of all time (lowest production cost vs. highest box office gross) until surpassed in 1990 by Teenage Mutant Ninja Turtles. This, in turn, was overtaken by The Blair Witch Project in 1999. Before Halloween, the most profitable film was Easy Rider.
- The Exorcist: Voted scariest movie of all time by numerous magazines and websites. Was notorious for its ability to make moviegoers pass out and vomit.

LGBT

- Brokeback Mountain: Won more Best Picture and Best Director awards prior to the Oscars than any other film in motion picture history, including the Golden Globe, BAFTA, British Film Institute (Sight and Sound), Venice Film Festival, Independent Spirit, Golden Satellite, Broadcast Film Critics, Cinephile Society, Internet Entertainment Writers Assn., Online Film and Television Assn., The Directors, Writers and Producers Guilds, and the Film critics awards from many cities and regions.

Musical

- Singin' in the Rain The highest rated movie musical at the IMDb. Highest ranked musical at the 2002 Sight and Sound poll.
- The Wizard of Oz The highest ranked musical on AFI's list of the 100 best American films.
- Grease was voted the greatest musical by viewers of Channel 4 in 2003.

- The Sound of Music is the highest grossing musical when adjusted for inflation.
- West Side Story is the winner of the most Academy Awards of any movie musical (10).

Propaganda

- Triumph of the Will, Leni Riefenstahl's documentary film glorifying Hitler and the 1934 Nazi Party Convention, in Nuremberg is widely renowned and reviled as the best *propaganda* film ever *[13]*, although Riefenstahl claimed she intended it only as a documentary.
- ***Battleship Potemkin*** (see Films acclaimed by critics and filmmakers above.)

Romance

- Casablanca - Voted best American-based film in which there is "a romantic bond between two or more characters, whose actions and/or intentions provide the heart of the film's narrative" by the AFI.
- Gone with the Wind, considered to be one of the greatest films of all time. After adjusting for inflation, it is the *highest grossing film* ever. The AFI voted it as the fourth greatest film of all time.

Science fiction

- 2001: A Space Odyssey, a popular and influential film directed by Stanley Kubrick. The highest ranked science fiction film (#11) on the Village Voice 100 Best films of the 20th century list. Also the only Science Fiction film to make the Sight and Sound Top Ten Poll.*[14]*.
- Star Wars Episode IV: A New Hope (1977) - the highest-grossing sci-fi film ever and considered at least equal to its sequel, which is one above it on the IMDB.
- Star Wars Episode V: The Empire Strikes Back (1980) - the highest-rated sci-fi film on the IMDb.
- Blade Runner - Voted the best science fiction film by a panel of scientists assembled by the British newspaper The Guardian in 2004. *[15]*

Silent

- ***Battleship Potemkin*** (see Films acclaimed by critics and filmmakers above.)
- Modern Times, the last major American film to make use of silent film conventions such as title cards for dialogue, is the highest-rated silent film on the IMDb. There is a recorded soundtrack; one scene has dialogue spoken over an intercom, and Charlie Chaplin sings nonsense lyrics to a song at the end. City Lights, another of Chaplin's films, is the highest-rated movie without any dialogue, spoken or sung. It too has a recorded soundtrack. Metropolis is the highest-rated movie that was totally silent when released. However, IMDb viewers most likely watched the restored version which has a recorded soundtrack.
- The Big Parade is the highest-grossing silent film of all time, taking $22m world wide.

War

- Schindler's List is the number one film on IMDb's list of top rated war titles.
- In 2005 Saving Private Ryan was voted as the greatest ever war film in a Channel 4 poll of the 100 Greatest ever war films.
- Critic Leonard Maltin has said: Jeux Interdits (Forbidden Games) "is almost unquestionably the most compelling and intensely poignant drama featuring young children ever filmed."
- Roger Ebert has said anime film Grave of the Fireflies "belongs on any list of the greatest war films ever made."
- Critic Gabriel J. Wallace regards the World War I film All Quiet on the Western Front as being the greatest movie ever made.

- Francis Ford Coppola's controversial 1979 epic Apocalypse Now is considered by Roger Ebert as the finest movie on the Vietnam War and one of his favorite films of all-time.

Western

- The Searchers was voted the greatest Western of all time by Entertainment Weekly. (See also: *films acclaimed by critics and filmmakers above*).
- The Good, the Bad and the Ugly is listed as Best Western by the IMDb's list of Top Rated "Western" Titles. Once Upon a Time in the West is listed second. Both films appear on the Time magazine poll.
- Dances with Wolves is the highest grossing Western of all time, taking nearly $184 million in US box office sales *[16]*. It was nominated for 11 Oscars and won seven.

In particular countries

Australia

- Mad Max: voted the best Australian film ever by the Australian Film Institute Nominated for four Australian Film Institute Awards, and collecting over AUD $100 million worldwide. It was shot on a budget of only AUD $300,000.

Brazil

- City of God (Cidade de Deus in Portuguese), is the highest ranking Brazilian film featured in TIME magazine´s 100 best movies of all-time list *[17]*. It is also the highest ranked (#18) in IMDB´s top 250 list.

Canada

- Mon oncle Antoine: A poll of critics at the 1984 Toronto International Film Festival and again at the 1993 and 2004 festivals named this the greatest Canadian film of all time.
- Un Zoo la Nuit: Winner of the most Genie Awards with 13.

China

- Spring in a Small Town (ÎK%): This 1948 film was voted the best Chinese film ever made by Hong Kong Film Awards Association in 2005.

Finland

- The Unknown Soldier (Tuntematon Sotilas in Finnish), holds the record for the highest grossing domestic film in Finland, and received seven "Jussi" statuettes (Finnish Oscars) *[18]*.

France

- Les Enfants du Paradis (Children of Paradise): Voted "Best French Film of the Century" in a poll of 600 French critics and professionals in the late 1990s.
- *La Règle du Jeu (The Rules of the Game)*: see films acclaimed by critics and filmmakers

Germany

- Friedrich Wilhelm Murnau's famed *silent film* Nosferatu is regarded by critics and acclaimed German director Werner Herzog as the greatest German movie of all time.
- Das Boot: This 1981 German World War II epic film about life on a submarine is considered by many to be the most realistic submarine movie, and one of the most historically accurate war movies, ever made. Among German films, it was the highest-ranked in the Landmark Theaters Favorite Foreign Films Poll (#5) *[19]*, as well as the highest-ranked German film in the IMDb (ranked #52 as of June 2006) *[20]*. It was also nominated for six *Academy Awards*, the most ever for a German film *[21]*.
- Der Untergang (Downfall): Another German World War II epic, this 2004 film depicts the final days of the Third Reich in Adolf Hitler's bunker. It was nominated for an Oscar for Best Foreign Language Film in 2005 and is currently ranked higher (as of June 2006) than Das Boot as the highest-ranked German film in the IMDb.*[22]*

India

•   Pather Panchali (1955), the first film of director Satyajit Ray's Apu trilogy, is the only Indian film to have ever appeared on Sight and Sound Critics's Top Ten Poll (ranked #9 in 1992). It was ranked the top Indian film in a 2002 popularity poll by the British Film Institute (BFI) conducted on the web, and number two in the BFI critics' poll in which critics were asked to compile a list of 50 best Indian as well as South Asian films *[23]*.

•   Sholay is the highest grossing movie of all time in India. It was also the top film selected in the 2002 BFI critics' poll.

•   Gandhi (1982), an Anglo-Indian production, is the only Indian film to receive eight awards and eleven nominations at the Academy Awards.

•   Pushpak (The Love Chariot), from 1988, is the highest rated Indian film on IMDb.com.

•   Nayakan, Pyaasa and the Apu trilogy are the only Indian films in the TOP 100 best movies in the world, as rated by TIME magazine. *[24]*

Ireland

•   The Commitments (1991) was voted the best Irish film of all time in a 2005 Jameson Whiskey poll of 10,000 Irish people, with My Left Foot coming second. *24*

Japan

•   RashMmon (...€): This 1950 film by Akira Kurosawa was the first Japanese film to gain world-wide acclaim. The highest-ranked Japanese film (#10) on the Village Voice list of 100 Best Films of the 20th Century. It was also the highest-ranked Japanese film on the Sight and Sound 2002 Directors' Top Ten Poll.

•   Tokyo Story (q¬iž Tokyo Monogatari), 1953. This film by Yasujiro Ozu about an aging couple as they journey from their rural village to visit their two married children in postwar Tokyo was declared the greatest film ever by Halliwell's Film Guide in 2005 25. It was also the highest-ranked Japanese film on the Sight and Sound 2002 Critics' Top Ten Poll. (As well as the only non-Kurosawa Japanese film in any of its polls.)

•   The Seven Samurai (ºn Shichinin no samurai), 1954: Also by Kurosawa, this period adventure film is frequently cited as the greatest Japanese film ever; consistently the highest-rated foreign-made (outside of the United States) film on the IMDb Top 250, appropiately enough it is ranked #7 (as of June 2006).

Russia

- **@>=5=>A5F >BQ<:8 battleship="" potemkin=""> see: *Films acclaimed by critics and filmakers* above. </:8>**

Sweden

- The Emigrants (Utvandrarna): Jan Troell's naturalist masterwork was the first Scandinavian film to receive Academy Award nominations for Best Picture and Best Director, and it is often cited in Sweden as the greatest Swedish film of all-time.
- Persona: voted "Best Picture" by US National Society of Film Critics. This film by acclaimed director Ingmar Bergman also reached the highest postion (#5) of any Swedish film on Sight & Sound's 1972 list of greatest films of all time.
- The Seventh Seal: also directed by Ingmar Bergman, is the highest rated Swedish film on the IMDB.

United Kingdom

- Lawrence of Arabia: voted "best British film of all time" in August of 2004 by a London Sunday Telegraph poll of Britain's leading filmmakers. (See also: *Epic* above).
- The Third Man: Voted best British film ever by members of the British Film Institute in 1999.

United States

- Citizen Kane: voted the best American film ever by the American Features Institute. (See also: *Films acclaimed by critics and filmmakers* section above).
- Goodfellas was voted the greatest film of all time by Total Film.
- 2001: A Space Odyssey is considered by some critics, including the late Gene Siskel, to be the greatest film ever made, American or otherwise. Roger Ebert has also cited it in his top ten.

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Movie star

A movie star is a celebrity who is well known for his or her starring, or leading, roles in *motion pictures*.

Contents

Origin

In the days of early *silents* the names of the *actors* and actresses appearing in movies were not publicized or credited as they are now. Some of these performers had to help build the sets, do clean up and other chores around the film studio. But as the movie-going public became more interested in the performers who attracted their attention, the curiosity to know more about them made the *movie studios* and producers rethink their policy.

As the demand increased, they began publicizing the names of their leading women and men, and bill them in the credits of their movies, such as Florence Lawrence, referred to as "the first movie star," who was previously known only as the "Biograph Girl" because she worked for Biograph Studios, and Mary Pickford, who was previously known as "Little Mary."

Movie studios employed performers under long-term contracts. They developed a star system as a means of promoting and selling their movies. "Star vehicles" were filmed to display the particular talents and appeal of the most popular movie stars of the studio.

Perks

Traditionally, those who achieve "star" status in the movie industry are given special treatment, perks and high salaries. Some have become extremely wealthy, such as Marilyn Monroe who is said to be one of the biggest movie stars in history. Also, some stars actually are very sweet and caring towards their fans and other people.

Other than those movie stars who began forming their own production companies to make more money, and those who received a percentage of the profits to star in a movie, such as Lana Turner for Imitation of Life (1959), reaping millions of dollars, the first movie star to be paid a fee of $1,000,000 to star in a movie was Elizabeth Taylor for Cleopatra (1963). For his appearance in the 1978 movie Superman, movie star Marlon Brando received almost $4,000,000 for eight minutes of screen time as Superman's father, Jor-El. The highest

paid hollywood actress is Julia Roberts *[1]* while the highest fee paid to any actor is 30 million dollars for Arnold Schwarzenegger.

Downsides

Some of the downsides to being a movie star include self-centeredness and arrogance. Oftentimes, some stars are very bossy and vain. Personal privacy is often a major issue as well; the individual can rarely appear in public for long without being surrounded and often harrassed by strangers and/or the paparazzi.

Treatment outside the West

Movie stars in other regions too have their own star value. For instance, in the Asian film industry movies often run on the weight of the star's crowd pulling power more than any other intrinsic aspect of film making. The Indian cinema industry has its own set of rules in this aspect and there are often "superstars" in this region. These actors are ones who command premium pay commensurate with their box office appeal. Movie stars from Hong Kong, like Jackie Chan, also have global audiences, while others have a limited but more devoted following. Movie stars in India often have huge and hysterical followings, especially in south India, where these matinee idols often enter politics and even reach the post of Chief Minister of their respective linguistic states.

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Political cinema

Political Cinema in the narrow sense of the term is a cinema which portrays current or historical events or social conditions in a partisan way in order to inform or to agitate the spectator. Political cinema exists in different forms such as *documentaries*, feature films, or even animated and *experimental films*.

Contents

- 1 The notion of political cinema
- 2 Cinema, World War I and its aftermath
- 3 Film and National Socialism
- 4 Political function of dominant cinema
- 5 Forms of Political Cinema

The notion of political cinema

There is, it was argued, no apolitical cinema. Even ostentatively 'apolitical' escapist films which promise 'mere entertainment', an escape from every day life fulfil a political function. The authorities in Nazi Germany knew this very well and organized a large production of deliberately escapist movies.

In other entertainment movies, e.g. *westerns* the ideological bias is evident in the distortion of historical reality. A 'classical' western e.g. would never portray any black cowboys although there where a great many of them. Mario Van Peebles corrected this false account in 1993 with Posse. Hollywood Cinema or more generally speaking so called Dominant Cinema was often accused of seriously misrepresenting black, women, gays and working class people. For a very long time very few women, blacks, openly gay or lesbian people etc. where hardly given any chance to counter these representations.

Political Cinema in the narrow sense of the term refers to political films which do not hide their political stance. This does not mean that they are necessarily pure *propaganda*. The difference to other films is not that they are political but how they show it.

More fundamentally not only the content of individual films is political but also the institution of cinema itself. A huge number of people congregate not to act together or to talk to each other but, after having paid for it, to sit silently, to be spectators separated from each other. (Of course the behaviour of the public is not always the same in all countries.) Guy Debord, a critic of the "society of the spectacle, for whom "separation is the alpha and omega of the spectacle" was therefore also violently opposed to Cinema.

Cinema, World War I and its aftermath

Before World War I French cinema had a big share of the world market. Hollywood used the collapse of the French production to establish its hegemony. Ever since it has dominated world film production not only economically but has transformed cinema into a means to disseminate American values.

In Germany the Universum Film AG, better known as UFA, was founded to counter the perceived dominance of western propaganda. During the Weimar Republic many films about Frederick II of Prussia had a conservative nationalistic agenda, as Siegfried Kracauer and other film critics noted.

Communists like Willi Münzenberg saw the Russian cinema as a model of political cinema. Soviet films by Sergei Eisenstein, Dziga Vertov and others combined a partisan view of the bolshevist regime with artistic innovation which also appealed to western audiences.

Film and National Socialism

Leni Riefenstahl has never been able or willing to face her responsibility as a chief propagandist for National Socialism. Almost unlimited resources and her undeniable talent led to results which despite their hideous aims still fascinate some film aficionados. The same is certainly not true of the violently antisemite films of Fritz Hippler. Other Nazi political films made propaganda for socalled euthanasia.

Political function of dominant cinema

The most important political function of the cinema in virtually all countries has not been to question dominant ideolgies but to reinforce them. A classical example is Griffith's The birth of a nation which was made at at time when racism was extremely strong in the United States.

Forms of Political Cinema

Form has always been an important concern for political film makers. While some argued that radical films, in order to liberate the imagination of the spectator, have to break not only with the content but also with the form of Dominant cinema, the falsely reassuring clichés and stereotypes of conventional narrative film making, other directors such as Francesco Rosi, Costa Gravas, Ken Loach, Oliver Stone, Spike Lee or Lina Wertmüller preferred to work within mainstream cinema to reach a wider audience.

The subversive tradition dates back at least to the French avant-garde of the 1920s. Even in his more conventional films Luis Buñuel stuck to the spririt of outright revolt of L'age d'or. The bourgeoisie had to be expropriated and all its values destroyed, the surrealists believed. This spirit of revolt is also present in all films of Jean Vigo.

Against Hollywood

Classical documentary started by supporting the bolshevist regime or promoting a statist agenda in a rather paternalistic way (John Grierson). Both were opposed to 'bourgeois' feature film making.

Direct Cinema was a form of documentary film with a more liberal agenda. Using new techniques of sound recording, talking with ordinary people (as oppposed to talking about them) became a central concern. Techniques of direct cinema were also used in early feminist cinema.

In the 1960s emerged Third World Cinema or Third Cinema and other forms of radical cinema which were not only concerned with immediate obervation (like direct cinema) but rather with political and historical analysis and calls to action.

As Amos Vogel and other have pointed out, the subversion of dominant ideologies can even happen by formal means without an explicit political content.

Remembering

Especially in the last decades of the twentieth century many film makers saw remembrance and reflection upon major collective crimes (like the Holocaust) and disasters (like the Chernobyl disaster) as their political and moral duty.

Current topics

Since a few years a renewed interest in openly addressing current problems is apparent, especially in the context of the controversial discussions about globalization.

Films (selection)

- 1915 The Birth of a Nation

D. W. Griffith's highly controversial film, which glorifies the Ku Klux Klan, is widely considered to be a masterpiece because of its impact on the development of the cinema. The basic structure consists of a desciption of an idealized lost idyll ("the Old South"), the disruption of this order during Reconstruction after the Civil War, and the restoration of White supremacy, which is shown a legitimate goal that unites the former enemies. In the end the leader of the Ku Klux Klan secures his private happiness too and the alleged idyll is restored.

Detailed information: http://www.filmsite.org/birt.html

- 1924 Stachka - Srike

Director: Sergei Eisenstein

- 1925 Bronenosets Potyomkin - The Battleship Potemkin -

Director: Sergei Eisenstein

- **1927 The Fall of the Romanov Dynasty- Director: Esfir Shub**

- 1929 Chelovek s kino-apparatom - The Man with a Movie Camera -
Director: Dziga Vertov
- 1931 Mädchen in Uniform (Girls in uniform) - Director: Leontine Sagan
- 1932 Kuhle Wampe oder Wem gehört die Welt? - To Whom Does the World Belong? - Director: Slatan Dudow
- 1933 Borinage - Director: Joris Ivens and Henri Storck

Militant film abour the misery of Belgian coal miners See also:Les Enfants du borinage - Lettre à Henri Storck, Director : Patric Jean, 2000

- 1935 Triumph des Willens - Triumph of the Will - Director: Leni Riefenstahl - Technically brillant propaganda film about the Reichsparteitag in Nuremberg 1934
- 1940 „Der ewige Jude. Ein Filmbeitrag zum Weltjudentum" - The Eternal Jew - Director: Fritz Hippler - Virulently antisemitic
- 1948 Strange Victory - Director: Leo Hurwitz

"He creates the image of an America that is complacent in its victory, prosperity and racism; the narrator warns: 'Nigger, kike, wop, take my advice and accept the facts – the world is already arranged for you'." Richard M. Barsam

- 1953 Salt of the Earth

Regie: Herbert J. Biberman Legendary documentary feature film about a strike in [New Mexico]. Not only do the workers have to fight aginst the company, but also their women against their macho attitude in order to be 'allowed' to support them fully.

- 1954 Ernst Thälmann - Sohn seiner Klasse. Ein Farbfilm der DEFA.

Director: Kurt Maetzig, socialist realism - German Democratic Republic style

- 1956 On the Bowery

Director: Lionel Rogosin An important film about Alcoholism, here homeless people in New York City.

- 1964 The Cool World - Director: Shirley Clarke — the cruel reality of street life in the U.S.
- 1965 Obyknovennyy fashizm - Ordinary Fascism - Director: Mikhail Romm
- 1967 Titicut Follies

Director: Frederick Wiseman - In his first film Wiseman shows the inhumane conditions im Bridgewater State Hospital in Massachusetts. For more then 20 years the film could not been shown in the USA.

- 1968 La Hora de los hornos: Acto para la liberación: notas, testimonios y debate sobre las recientes luchas de liberación del pueblo argentino - The Hour of the Furnaces - Director: Fernando Solanas
- 1968 In the year of the pig - A compilation film about the Vietnam war - Director: Emile de Antonio
- 1968 Teorema - Director: Pier Paolo Pasolini - The power of desire disrupts a rich familiy
- 1969 Yawar mallku - Blood of the Condor - Director: Jorge Sanjinés
- 1969 Salesman - Directors and Editing: Albert and David Maysles and Charlotte Zwerin

Four men try to sell the Bible; one of the most important films of Direct Cinema

- 1970 Le chagrin et la pitié - The Sorrow and the Pity - Director: Marcel Ophuls - Politically a pathbreaking documentary about collaboration in France during the German occupation
- 1970 Warum läuft Herr R. Amok? - Why Does Herr R. Run Amok?

Director: Rainer Werner Fassbinder - The humiliating madness of ordinary life

- 1971 Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt - It Is Not the Homosexual Who Is Perverse, But the Society in Which He Lives

Director: Rosa von Praunheim - This film started the second gay movement in Germany

- 1971 The Woman's Film - Directors: Louise Alaimo, Judy Smith
- 1971 L'aggettivo donna, Annabella Misuglio, Italy, documentary film - In the early seventies many feminist documentary films were made. L'aggettivo donna analysizes the double exploitaion of women workers, the isolation of housewives and mothers, the rote training of chidren caged in schools, separated froom the others ...
- 1971 Wanda; Director: Barbara Loden
- 1972 Sambizanga - Director: Sarah Maldoror — feature film about the liberation movement in Angola
- 1973 La Société du spectacle - The Society of the Spectacle - Director: Guy Debord
- 1974 Angst essen Seele auf - Ali: Fear Eats the Soul – A poignant feature film film about racism, sexuality, love and ageism - Director: Rainer Werner Fassbinder
- 1975 Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles - Every day life of a housewive – a feminist classic -Director: Chantal Akerman
- 1976 Harlan County, U.S.A. - Director: Barbara Kopple
- 1978 Baara (Work) - Director: Souleymane Cissé
- 1984 Before Stonewall - Directors: John Scagliotti and Greta Schiller
- 1986 Shoa - Director: Claude Lanzmann
- 1989 Camp de Thiaroye - Director: Ousmane Sembène
- 1991 American Dream Director: Barbara Kopple
- 1992 Lumumba: La mort du prophète - Lumumba: Death of a Prophet - Director: Raoul Peck – A moving and very intelligent poetical reflection on the presence of apparently bygone hopes and disasters.
- 1998 At the Sharp end of the Knife - Director Barbara Orton

„Filmmaker Barbara Orton's emotional documentary follows Scottish activist Cathy McCormack's journey into the impoverished townships of post-apartheid South Africa. Along the way she draws interesting parallels between the conditions in the devastated regions of South Africa and her own experiences with poverty in the centralised ghetto of Easterhouse, one of Scotland's most deprived estates." Freya

- 2001 Intimacy - Director: Patrice Chéreau - Intensive feature film on solitude, alienated sexuality and an impossible love

- **2003 Gujarat: A Laboratory of Hindu Rastra, Fascism- Director: Suma Josson**

- 2004 Black Panthers (in Israel) speak out

Israel, Director : Eli Hamo, Sami Halom Chetrit

- 2004 Ratziti Lihiyot Gibor – On the Objection Front, Documentary about the refuseniks movement in Israel i.e. soldiers who refuse to serve in the occupied territories, Director: Shiri Tsur
- 2004 Memoria del saqueo - Social Genocide , Director: Fernando E. Solanas – A passionately partisan survey of the history of neoliberalism in Argentina
- 2004 Darwin's Nightmare Director: Hubert Sauper Using the effect of fishing the Nile perch in Tanzania's Lake Victoria as an example, Sauper shows how Africa functions today, how famine, wars and aids, European 'aid' and the ruthless plundering of African resources are connected.
- 2006 Atos dos Homens / Acts of Men, Director: Kiko Goifman, Brazil/Germany, 75min.

Originally conceived as a documentary about the history of death squadrons in Brazil, the film of anthropologist Kiko Goifman concentrates on a recent massacre, police officers committed in 2005. Goifman interviews also a killer, who sees himself on a mission to keep order.

- 2006 The Road to Guantanamo, Director: Michael Winterbottom
- 2006 The last communist, Director: Amir Muhammad Muhammad based his documentary on the autobiography of Chin Peng, born in 1924, the last chairman of the forbidden communist party of Malaysia (CPM) but this is not a conventional biographical film. Key elements in the film are the songs Hardesh Singh composed for the occasion. This is an often funny film about a difficult chapter in Malaysian history which is still taboo 'back home'.

See also

- [Documentary film](#)

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Remake

In *film*, a remake is a newer version of a previously released film or a newer version of the source (play, novel, story, etc.) of a previously made film.

The term "remake" is generally used in reference to a movie which uses an earlier movie as the main source material, rather than in reference to a second, later movie based on the same source. For example, 2001's Ocean's Eleven is a remake of the 1960 film, while 1989's Batman is a re-interpretation of the comic book source material which also inspired 1966's Batman. The same can be said for Ian Fleming's novel Casino Royale, which has been adapted three times; as a 1954 television episode, a 1967 spoof, and a 2006 adaptation. These are considered separate adaptations, not remakes, though they use similar characters and a similar plot.

With the exception of remakes such as 1998's Psycho, which is a shot-for-shot recreation of the 1960 film, remakes generally make significant character, plot, and theme changes. For example, the 1968 film The Thomas Crown Affair is centered on a bank robbery, while its 1999 remake involves the theft of a valuable piece of artwork. Similarly, when the 1969 film The Italian Job was remade in 2003, few aspects were carried over. Another notable example is the 1932 film Scarface which was remade in 1983 starring Al Pacino; whereas the 1932 is centered into bootleg alcohol, the 1983 version is based around cocaine.

Not all remakes use the same title as the previously released version; 1983's Never Say Never Again, for instance, is a remake of the 1965 film Thunderball.

In the recent history of cinema, remakes have generally been considered inferior to earlier versions by film critics and cinema-goers alike, but there have been memorable exceptions to the generalization.

The movie remaking phenomena is common in Hollywood especially in last several years. You can read more about it at *Movie Remakes* with comparision of the remakes to the originals.

A notorius remake-redux of a George Romero classic was released in 2005. It's called "Night of the Living Dead Survivor's Cut." Although critically acclaimed, this version is a source of controversy. See details on *Movie Blue Book's* database of indie movies.

Categories: *Film*

Films by genre | Films by technology | Films by type | Actor | Film adaptation | Dance in film | Edited movie | Greatest films | Movie star | Political cinema | Remake | Underground film

Underground film

The first use of the term "underground film" occurs in a 1957 essay by American film critic Manny Farber, "Underground Films." Farber uses the term to refer to B-movie auteurs like John Ford who made artistically valid works essentially on the sly while seeming to churn out workaday products.

In the late 1950s, "underground film" began to be used for pockets of early *independent film* makers operating first in San Francisco, California and New York City, New York, and soon in other cities around the world as well. The movement was typified by more *experimental filmmakers* working at the time like Stan Brakhage, Andy Warhol, Jonas Mekas, Ken Jacobs, Jack Smith, George Kuchar, and Bruce Conner.

By the late 1960s, the movement represented by these filmmakers had matured, and some began to distance themselves from the countercultural, psychedelic connotations of the word, preferring terms like avant-garde or experimental to describe their work.

Through 1970s and 1980s, however, "underground film" would still be used to refer to the more countercultural fringe of independent cinema. The term was embraced most emphatically by Nick Zedd and the other filmmakers associated with the New York based Cinema of Transgression and No Wave Cinema of the late 70s to early 1990s.

In the early 90s, the legacy of the Cinema of Transgression carried over into a new generation, who would equate "underground cinema" with transgressive art, ultra-low-budget filmmaking created in defiance of both the commercialized versions of *independent film* offered by newly wealthy distributors like Miramax and New Line, as well as the institutionalized experimental film canonized at major museums. This spirit defined the early years of underground film festivals (like the New York Underground Film Festival, Chicago Underground Film Festival and others), zines like Film Threat, as well as the works of filmmakers like Craig Baldwin, Jon Moritsugu, and Bruce La Bruce.

By the late 1990s and early 2000s, the term had become blurred again, as the work at underground festivals began to blend with more formal experimentation, and the divisions that had been stark ones less than a decade earlier now seemed much less so. If the term is used at all, it connotes a form of very low budget independent filmmaking, with perhaps trangressive content, or a lo-fi analog to post-punk music and cultures.

Underground versus cult

The term "underground film" is occasionally used as a synonym for *cult film*. Though there are important distinctions between the two, a significant overlap between these categories is undeniable. The films of Kenneth Anger, for example, could arguably be described as underground, experimental and cult. However, a studio film like, say, Heathers may have a cult following, but could not be accurately described as an underground film.

See also

- Remodernist Film

Categories: *Film*
Films by genre | Films by technology | Films by type | Actor | Film adaptation | Dance in film | Edited movie | Greatest films | Movie star | Political cinema | Remake | Underground film

Film actors

The American *film* magazine Premiere, created a list of The 100 Greatest Movie Performances of All Time made up of some of the most memorable performances from films.

1. Peter O'Toole Lawrence of Arabia T.E. Lawrence 1962
2. Marlon Brando On the Waterfront Terry Malloy 1954
3. Meryl Streep Sophie's Choice Sophie Zawistowska 1982
4. Al Pacino Dog Day Afternoon Sonny Wortzik 1975
5. Bette Davis All About Eve Margo Channing 1950
6. James Cagney Yankee Doodle Dandy George M. Cohan 1942
7. Dustin Hoffman Midnight Cowboy "Ratso" Rizzo 1969
8. James Stewart It's a Wonderful Life George Bailey 1946
9. Gene Wilder Young Frankenstein Dr. Frederick Frankenstein 1974
10. Robert De Niro Raging Bull Jake La Motta 1980
11. Daniel Day-Lewis My Left Foot Christy Brown 1989
12. Jack Nicholson The Last Detail "Badass" Buddusky 1973
13. Katharine Hepburn The Lion in Winter Eleanor of Aquitaine 1968
14. Robert Duvall Tender Mercies Mac Sledge 1983
15. Tom Hanks Big Josh Baskin 1988
16. Cary Grant Notorious T.R. Devlin 1946
17. Denzel Washington Malcolm X Malcolm X 1992
18. Emily Watson Breaking the Waves Bess McNeill 1996
19. Paul Newman The Verdict Frank Galvin 1982
20. Al Pacino The Godfather Part II Michael Corleone 1974
21. Giulietta Masina Nights of Cabiria Cabiria 1957
22. Johnny Depp Edward Scissorhands Edward Scissorhands 1990
23. Russell Crowe The Insider Jeffrey Wigand 1999
24. Humphrey Bogart The Treasure of the Sierra Madre Fred C. Dobbs 1948
25. Greta Garbo Ninotchka Ninotchka 1939
26. Maria Falconetti The Passion of Joan of Arc Joan of Arc 1928
27. Marlon Brando Last Tango in Paris Paul 1972
28. Rosalind Russell His Girl Friday Hildy Johnson 1940
29. Peter Sellers Being There Chance the Gardener 1979
30. James Stewart Vertigo John Ferguson 1958
31. Jamie Foxx Ray Ray Charles 2004
32. Audrey Hepburn Breakfast at Tiffany's Holly Golightly 1961
33. Dustin Hoffman Tootsie Michael Dorsey/Dorothy Michaels 1982
34. Buster Keaton The General Johnny Gray 1927
35. Philip Seymour Hoffman Capote Truman Capote 2005
36. Faye Dunaway Chinatown Evelyn Cross Mulwray 1974
37. Gene Hackman The Conversation Harry Caul 1974

38. Carole Lombard To Be or Not to Be Maria Tura 1942
39. Laurence Olivier Richard III Richard III 1955
40. Nicole Kidman To Die For Suzanne Stone Maretto 1995
41. Samuel L. Jackson Pulp Fiction Jules Winnfield 1994
42. Robert De Niro Taxi Driver Travis Bickle 1976
43. James Dean Rebel Without a Cause Jim Stark 1955
44. Charlie Chaplin City Lights A Tramp 1931
45. Reese Witherspoon Election Tracy Flick 1999
46. Tom Hanks Cast Away Chuck Noland 2000
47. Jack Nicholson One Flew Over the Cuckoo's Nest Randle Patrick McMurphy 1975
48. Bill Murray Groundhog Day Phil Connors 1993
49. Liv Ullmann Persona Elisabet Vogler 1966
50. Humphrey Bogart The Maltese Falcon Sam Spade 1941
51. Henry Fonda The Grapes of Wrath Tom Joad 1940
52. Emma Thompson The Remains of the Day Miss Kenton 1993
53. Daniel Day-Lewis Gangs of New York Bill Cutting 2002
54. Katharine Hepburn The Philadelphia Story Tracy Lord 1940
55. Sidney Poitier In the Heat of the Night Virgil Tibbs 1967
56. Jodie Foster The Accused Sarah Tobias 1988
57. Max Von Sydow Pelle the Conqueror Lasse Karlsson 1987
58. Sigourney Weaver Aliens Ellen Ripley 1986
59. Catherine Deneuve Belle de Jour Séverine Sérizy 1967
60. Diane Keaton Annie Hall Annie Hall 1977
61. Ralph Fiennes Schindler's List Amon Goeth 1993
62. Gary Oldman Sid & Nancy Sid Vicious 1986
63. Gena Rowlands A Woman Under the Influence Mabel Longhetti 1974
64. Paul Newman The Hustler Fast Eddie Felson 1961
65. Jack Lemmon Some Like It Hot Jerry/Daphne 1959
66. Holly Hunter Broadcast News Jane Craig 1987
67. Spencer Tracy Inherit the Wind Henry Drummond 1960
68. Cary Grant Bringing Up Baby Dr. David Huxley 1938
69. Gloria Swanson Sunset Boulevard Norma Desmond 1950
70. Anthony Hopkins The Silence of the Lambs Hannibal Lecter 1991
71. Meryl Streep Silkwood Karen Silkwood 19
72. Judy Garland A Star Is Born Esther Blodgett aka Vicki Lester 1954
73. John Travolta Saturday Night Fever Tony Manero 1977
74. Madeline Kahn Blazing Saddles Lili von Shtupp 1974
75. Julie Christie Darling Diana Scott 1965
76. Burt Lancaster Sweet Smell of Success J.J. Hunsecker 1957
77. Morgan Freeman Street Smart Leo Smalls Jr. aka Fast Black 1987
78. Toshiro Mifune Yojimbo Sanjuro Kuwabatake 1961
79. Johnny Depp Pirates of the Caribbean: The Curse of the Black Pearl Captain Jack Sparrow 2003
80. Jeanne Moreau Jules and Jim Catherine 1962
81. Kate Winslet Eternal Sunshine of the Spotless Mind Clementine Kruczynski 2004

82. George C. Scott Patton General George S. Patton, Jr. 1970
83. Hilary Swank Boys Don't Cry Brandon Teena 1999
84. Anjelica Huston The Grifters Lilly Dillon 1990
85. Jessica Lange Frances Frances Farmer 1982
86. Robert Walker Strangers on a Train Bruno Anthony 1951
87. John Wayne The Searchers Ethan Edwards 1956
88. Christopher Walken The Deer Hunter Nick Chevotarevich 1978
89. Gong Li Farewell My Concubine Juxian 1993
90. Jeff Bridges The Big Lebowski Jeffrey Lebowski 1998
91. Jane Fonda Klute Bree Daniels 1971
92. Clint Eastwood Dirty Harry Harry Callahan 1971
93. Joan Crawford Mildred Pierce Mildred Pierce Beragon 1945
94. Peter Lorre M Hans Beckert 1931
95. Angela Bassett What's Love Got to Do With It Tina Turner 1993
96. Judy Holliday Born Yesterday Billie Dawn 1950
97. Ben Kingsley Sexy Beast Don Logan 2001
98. Barbara Stanwyck Double Indemnity Phyllis Dietrichson 1944
99. Steve Martin The Jerk Navin Johnson 1979
100. Malcolm McDowell A Clockwork Orange Alex DeLarge 1971

Categories: *Film actors*

Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film_production | Film_scenes | Film_schools | Film_sound_production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

Film advertising material

Trailer | Movie poster | Billing | Film taglines

Trailer

Teaser trailer | Trailervision

Film trailers are *film* advertisements. They are shown before the screening of another movie, at a *cinema* where the films will be exhibited, as well as in the lobby and on Internet. They are more formally known in theaters as previews of coming attractions. The term "trailer" comes from their having originally been shown at the end of a film programme. Although that practice did not last long, due to patrons tending to leave the theater after the films proper were finished, the name has stuck. Trailers have since been shown before the film begins (or before the first film (a-film) in a double-bill programme begins).

Trailers normally consist of a series of selected shots from the film being advertised. Since the purpose of the trailer is to attract an audience to the film being advertised, they usually draw from the most exciting, funny, or otherwise noteworthy parts of the film but in abbreviated form and without producing spoilers. The scenes are not necessarily in the order in which they appear in the film. This helps avoiding spoilers.

Some trailers use "special shoot" footage, which is material that has been created specifically for advertising purposes and which does not appear in the actual film. One of the most notable films to use this technique was Terminator 2: Judgment Day, whose trailer featured elaborate special effects scenes that were never intended to be in the film itself. Another one of the most famous "special shoot" trailers was that used for the 1960s thriller Psycho, which featured director Alfred Hitchcock giving viewers a guided tour of the Bates Motel, eventually arriving at the infamous shower. At this point, the soft-spoken Hitchcock suddenly throws the shower curtain back to reveal the only scene from the movie included in the trailer—Janet Leigh's blood-curdling scream.

The people who create trailers often begin their work while the movie is still being shot. Since the edited movie does not exist at this point, the trailer *editors* work from rushes. The trailer may be created at the agency while the movie itself is being cut together at the studio. Thus, the trailer may contain footage that is not in the final movie, or the trailer editor and the movie editor may use different *takes* of a particular shot.

Some trailers that incorporate material that is not in the movie are particularly coveted by collectors, especially in the case of trailers for classic films. For example, in a trailer for Casablanca the character Rick Blaine says "OK, you asked for it!" before shooting Major Strasser, an event which does not occur in the final film.

Contents

- 1 Parts of a trailer
- 2 Creation of a trailer

- 3 Commercial considerations
- 4 Criticism of trailers
- 5 Re-cut trailers
- 7 Trailers that break form

Parts of a trailer

Trailers tell the story of a movie in a highly condensed, maximally appealing fashion. In the decades since movie marketing has become a large industry, trailers have become highly polished pieces of advertising, able to present even poor movies in an attractive light. Some of the elements common to many trailers are listed below.

- Trailers, when shown in the United States, usually feature a green band, which is an all-green graphic shown at the beginning of a trailer, usually reading "The following PREVIEW has been approved for ALL AUDIENCES by the Motion Picture Association of America," and sometimes including the movie's MPAA rating. This signifies that the trailer adheres to the standards for motion picture advertising outlined by the MPAA, which includes limitations on foul language and violent, sexual, or otherwise objectionable imagery. Trailers that do not adhere to these guidelines may be issued a red band, which reads "The following PREVIEW has been approved for RESTRICTED AUDIENCES by the Motion Picture Association of America," and may only be shown before an R-rated, NC-17-rated, or unrated movie. The MPAA also mandates that trailers not exceed two minutes and thirty seconds in length, and each major studio is given one exception to this rule per year. When the trailer is shown in other countries, a similar message from the country's rating body replaces the green band.
- Usually studio logos are featured near the beginning of the trailer. Many trailers before the 1970s did not have this practice. Often there will be logos for both the production company and distributor of the film.
- **Voice-over** narration is used to briefly set up the premise of the movie and provide explanation when necessary, often using stock phrases such as In a world where... or ...beyond imagination! Since the trailer is a highly condensed format, voice-over is a useful tool to enhance the audience's understanding of the plot. Among the best known voice-over artists are Don LaFontaine, Andy Geller, Hal Douglas, George DelHoyo, and Ashton Smith.
- Music helps set the tone and mood of the trailer. Nowadays the music used in the trailer is not from the film itself (the *film score* may not have been composed yet). The music used in the trailer may be:
  - o Music from the score of other movies (often Requiem for a Dream or Carmina Burana)
  - o Popular or well-known music, often chosen for its tone, appropriateness of a lyric, or recognizability

o "Library" music previously composed specifically to be used in advertising by an independent composer

o Specially composed music, which may include knock-offs of recognizable (but expensive to license) songs

- A cast run is a list of the *stars* that appear in the movie. If the *director* or *producer* is well-known, has won significant awards such as *Oscars* or has made other popular movies, they often are mentioned as well. Depending on the fame of the director or producer, they may be specifically named or merely identified in a format such as "from the [award type]-[winning/nominated] [producer] of [famous movie], and the [director] of [other famous movie]".

- Most trailers conclude with a **billing** block, which is a list of the principal *cast* and *crew*. It is the same list that appears on posters and print publicity materials, and is the same list that usually appears on-screen at the beginning of the movie.

- The title of the film may be prominently shown and/or told, but often it is only a non-outstanding text in a billing screen shown for a very short time. An extra chance to be able to read the title is the web address, which is usually also in this billing screen: it usually more or less contains the title.

Creation of a trailer

Studios may create trailers in-house or may "farm out" creation to one or more advertising agencies. Agencies that specialize in creating trailers are known as trailer houses, such as Trailer Park, Inc. and Aspect Ratio, Inc. in Hollywood, CA, or Open Road in Beverly Hills, CA . Depending on the amount of influence the filmmakers have with the studio, they may or may not be involved in the creation of the trailer for their film. Many choose to closely supervise the process, when possible.

The producers and editors of a trailer will be given material from the studio to work with, which may include the movie itself (if it has been edited together yet), rushes, and/or computer graphics shots (as they are created during the film editing process).

The trailers that are seen in theaters have been through an extensive process of revisions and approvals by a variety of studio marketing executives. The revision process often includes information from market research conducted at locations all around the country.

Commercial considerations

Studios can usually attach a trailer to the print of another of their films, so that the theater will show their trailer directly before the film. (Usually, exhibitors choose the other trailers that show before a given film.) To maximize the audience for certain trailers, studios often work to attach highly-anticipated trailers to films that they expect will draw a large crowd.

This practice can also affect when films are released. An extreme example of this is Miramax's decision to delay the North American release of Hero by two years, mostly so that they could widely advertise the film before Quentin Tarantino's Kill Bill.

This can also affect film sales. In the lead-up to the release of Star Wars Episode I: The Phantom Menace, fans of the franchise would buy tickets to see films that would have the theatrical trailer before the feature presentation, yet would leave before the presentation begun.

This advertising is especially valuable as it can be carefully targeted. Movies appealing to one age group or demographic will have trailers for films targeting that same group.

Trailers have spread to other media as well. Trailers for computer games have especially become popular. Notably, the pre-release marketing campaign for Halo 2 featured several trailers attached to major box-office releases, and the game itself was treated as a Hollywood blockbuster. Partially because of the hype, Halo 2 broke every major pre-release sale record for video games.

Criticism of trailers

"In a world..."

Movie marketing copy is often accused of being cliché. The creation of trailers has been honed over decades to a very precise art, and certain clichés are useful because in a very short space, they are the most efficient way to communicate a given idea. Record scratches that stop the music to deliver the punch-line to a joke are a very common feature of trailers, but they are continually used because they remain effective.

Trailers are also criticized when they incorporate shots that do not exist in the actual movie. When the trailer is edited from rushes this is practically unavoidable. In extreme cases, scenes may have been shot that were later cut from the release version of the movie, but may still exist in the trailer. Usually these scenes are similar in tone or content to material that does exist in the movie.

In other cases, trailers may use stock footage to convey, in shorthand, a concept that takes longer to explain (or is less visually dynamic) in the movie. In still other cases, shots or dialogue may be rearranged to create situations or exchanges that do not exist as such in the movie. Often this is done to mask a perceived shortcoming in the movie while maximizing the potential of the footage.

How much to give away in a trailer is a controversial question. Filmmaker Robert Zemeckis argues that a trailer should tell everything about a film, since, he claims, audiences will not want to pay to see films unless they know exactly what they are paying for. Many filmmakers disagree and believe that a trailer should show no more than is needed to convince the audience to see a film. From a studio marketing perspective, the most interesting, funny, arresting parts of the movie should be in the trailer—the theory being, showing only less interesting material will attract less of an audience.

Frequent moviegoers are subjected to the same trailer many times, which may be boring.

Re-cut trailers

In the mid 2000s, as movie editing software became more advanced it became a common trend for amateur to re-cut a trailer to comedic effect. Such edited trailers have probably existed on the Internet since the early 2000s, but it did not become a common joke until late

2005, probably due largely to the huge amount of Brokeback Mountain parodies that were created in late 2005 and early 2006.

Trailers that break form

- The Comedian trailer satirizes voice-over clichés. **Comedian** trailer
- The Hitchhiker's Guide to the Galaxy trailer satirizes many of the most common features of movie trailers. **The Hitchhikers Guide to the Galaxy** trailer
- The trailer for Alfred Hitchcock's 1960 Psycho is a tour hosted by Alfred Hitchcock himself of the Bates Motel set.
- The Minus Man trailer is a "special shoot" that features no actual movie footage. It consists of two unnamed characters discussing the movie. **The Minus Man**
- The Strange Days trailer consists of Lenny Nero (the main character played by Ralph Fiennes) speaking directly to the audience, advertising his "business", which is the selling of experiences, and memorably dubbing himself "the Santa Claus of the subconscious". **Strange Days**
- The Eternal Sunshine of the Spotless Mind trailer and Resident Evil: Apocalypse teaser trailer are constructed to initially appear to be commercials for products instead of movie advertisements. **Eternal Sunshine of the Spotless Mind**, **Resident Evil: Apocalypse**

Categories: Film advertising material
Trailer | Movie poster | Billing | Film taglines

Teaser trailer

Next

A teaser trailer is a short trailer intended to entice the audience about an upcoming movie and to begin hype on major *films*. Sometimes it is merely a truncated version of a *theatrical trailer*, but this is most often not the case.

Teaser trailers, unlike the typical theatrical trailer, are usually very short in length, usually under 30 seconds. The purpose of the teaser trailer is not to show a bunch of out-of-context clips in order to give the audience an understanding about the movie's plot or theme, but rather to let them know that the movie is coming up in the near future, and to add to the hype of the upcoming movie event. Teaser trailers are often made while the film is still in production or being edited and as a result they may feature scenes or alternate versions of scenes that are not in the finished film. Teaser trailers today are increasingly focused on internet downloading and the convention circuit.

Teaser trailers are usually only made for big-budget and popularly themed movies. Recent examples of major motion picture events that used teaser trailers to gain hype are the Lord of the Rings trilogy, the new Star Wars films and the Spider-Man films. The Da Vinci

Code teaser trailer was released before a single frame of the movie had been shot. An early example of the teaser trailer was the one for the Superman film by Richard Donner when as the film was already nearly a year late was designed to re-invigorate interest in the release. The teaser for the Batman film starring Michael Keaton in 1989 was an emergency marketing move that successfully convinced angered comic book fans that the film would respect the source material.

Teaser trailers are usually shown among other movie previews, and appear months before the longer and more detailed theatrical trailer does. Some teasers have been known to appear as long as nine months to a year prior to the movie's final release date (for example, the first teaser trailer for the Pixar film The Incredibles was attached to the May 2003 Pixar film Finding Nemo, a full 18 months before The Incredibles was even released). They are usually regarded as a bonus to cinema goers. However, in the case of the teaser trailer for The Phantom Menace that was attached to the film The Siege, it was reported that a large number of people had paid to see the film just to watch the trailer, and then walked out after the trailer had screened *[1]*.

Most DVD versions of these movies will have both their teaser and theatrical trailers in their bonus sections.

Teaser trailers are very similar to, but not the same as, TV spots.

Categories: Film advertising material

Teaser trailer | *Trailervision*

Trailervision

Back

Trailervision is the idea that *movie trailers* are their own artistic medium. Fictional trailers by a group of Canadian actors and directors first appeared in 1999 with one of the first popular video sites on the Internet. The idea was to create movie trailers for movies that don't exist, so that the movies were actual original creations. CNN has profiled Trailervision, calling it an "international cult phenomenon."**[1]**

Trailervision titles include: Lance Banyon VS Ku Klux Klan, Weeners, Switched, Wimp Club, Cry, Cliches in Love, Welcome to Office Sex and I Know What You'll Want Next Summer.

The Toronto-based media website was created by Albert Nerenberg, previously a print journalist.**[2][3][4]**

A subscription fee is changed for access to Trailervision's videos, although a few trailers and promotional video items are available for free.

Categories: Film advertising material

Teaser trailer | **Trailervision**

Movie poster

Movie Posters are posters used to advertise *films*. Their use goes back to the earliest public exhibitions of film, where they began as outside placards listing the programme of (short) films to be shown inside the hall or theater. By the early 1900s, they began to feature illustrations of a scene from each individual film.

Currently, due to a film's short theatrical life, posters are issued in small print runs and are discarded when the films run finished. However, historically, large runs for most titles, stored in production company or advertising agency warehouses, or individual items kept as souvenirs by theater owners, allowed posters from the classical and modern film periods, and early postmodern period, to survive in at least a few numbers. As a result of the interest in pop art in the late 1960s, collecting movie posters became a significant hobby. As the available supplies dwindled into private collections, prices consequently rose to support the dealers who generally made them available when they were in greater supply. Auction houses started selling movie posters in the 1980's and on November 15, 2005 a record price of US$690,000 was paid for a poster of Fritz Lang's 1927 film Metropolis from the Reel Poster Gallery in London.

Here's a "List of Top Selling Movie Posters."

Movie posters come in different sizes and styles depending on the country. The most common are listed below.

United States:

One sheet, 27 inches by 41 inches, portrait format

Half sheet, 22 inches by 28 inches, landscape format

Insert, size 14 inches by 36 inches, portrait format

Window card, 14 inches by 22 inches, portrait format

Three sheet, 41 inches by 81 inches, portrait format

Six sheet, 81 inches by 81 inches, portrait format

Twenty four sheet, 246 inches by 108 inches, landscape format often called a billboard

Most sizes (other than the one sheet) have fallen out of favor with film distributors, and are rarely used nowadays.

United Kingdom:

Quad, size 30 inches by 40 inches, landscape format

Double crown, size 20 inches by 30 inches, portrait format

Three sheet, size 40 inches by 81 inches

Australia:

Daybill, size 30 inches by 13 inches, portrait format

One sheet, size 27 inches by 40 inches, landscape format

Notable film poster designers include Saul Bass, Drew Struzan, Peter Strausfield and Bob Peak.

[Lobby Cards](#) are like posters but smaller, usually 11" X 14" or 8" X 10". Lobby Cards are collected and their value depends on their age, quality and popularity. Typically issued in sets of 8, each featuring a different scene from the film.

Billing

Billing is a *film* term denoting the amount and order in which film credits information is presented in advertising and on the film itself. Information given in billing usually consists of the *actors* appearing in the movie, the directors, producers, the companies producing and distributing the movie (by name and/or logo), and artistic and technical crew. The title of the movie is also considered to be part of the billing.

Historically, on-screen billing was presented at the beginning of a film, with only a restatement of the cast, with perhaps a few additional players, at the end. Since the early 1970s, however, at least some significant amount of the billing has been reserved to follow the end of the film (generally also including a recap of the billing shown at the beginning); and by the 1990s, some films had moved all billing except company logos and the title to the film's end. Although popularised by the Star Wars series (see below), this 'title-only' billing became an established form for summer blockbusters with the release of Lethal Weapon 2 in 1989. This has led to an occasional practice of even leaving the title to the end, e.g., The Mummy Returns (2001).

Actor/director billing

Generally speaking, the order in which credits are billed signify their importance to the film. For example, the first is usually the motion picture company, followed by the *director*, *producer*, major starring actors, the title of the movie, then the rest of the starring actors. The order in which the latter are billed are usually always directly related to an individual's status in the film industry or role in the film. If the main credits occur at the beginning, then the director's name is last to be shown before the film's narrative starts. However, if all the billing happens at the end, then his/her name will be displayed first. Depending on their standing, they may be granted an additional credit such as, for instance, "A Steven Spielberg Film".

The *actors* whose names appear first are said to have "top billing". They usually play the principal characters in the film and have the most screen time. Well-known actors may, however, be given top billing for publicity purposes if juvenile, lesser-known, or first-time performers appear in a larger role: e.g., Marlon Brando and Gene Hackman were both credited above Christopher Reeve in Superman (1978), despite Reeve playing the title

character. Top-billed actors are almost always named also in advertising material such as *trailers*, *posters*, billboards and TV spots. Having a particular star at top billing can often draw audiences to see a movie regardless of any other aspect of it.

Also, an actor may also receive "last billing", which usually designates a smaller role played by a famous name. They are usually credited after the rest of the lead cast, prefixed with "and". In some cases, the name was followed by "as" plus the name of the character. This is obviously not done if that character is unseen for a great part of the movie.

The two or three top-billed actors in a movie will usually be announced prior to the title of the movie, this is referred to as "above-title billing". For an actor to receive it, he/she will generally have to be well-established, with box-office drawing power. Those introduced afterwards are generally considered to be the supporting cast, not the actual "stars" of the movie.

Actors that may have higher status in the industry won't always get top billing: if they only played a bit-part then it would go to the person whose character was the main focus of the movie. Some major actors may have a *cameo*, where they are only noted within the other cast during the end credits. Sometimes top billing will be given based on a person's level of fame. For example, besides his brief appearance in Superman, Marlon Brando received top billing in both The Godfather and Apocalypse Now: his role in the latter could also be considered an extended cameo.

If more than one name appears at the same time or of a similar size, then those actors have "equal billing", with their importance decreasing from left to right. If a film has an ensemble cast with no clear lead role, it is traditional to bill the participants alphabetically or in the order of their on-screen appearance.

Competitive top-billing

Sometimes actors can become highly competitive over the order of billing. For example:

In the film Ocean's Twelve, Catherine Zeta-Jones received billing over Julia Roberts, which reportedly led to a feud between the pair.
 In The Bonfire of the Vanities, award-winning F. Murray Abraham asked for above-title billing. This was rejected as too many other stars were getting it (Tom Hanks, Bruce Willis, Melanie Griffith). Thus, Abraham asked for his name to be completely removed, even from the credits.
 Gary Oldman requested his name be completely removed from the billing and credits of Hannibal, though Nathan Murray is still credited as "Mr. Oldman's assistant".

Filmmaker billing

- In 1977, George Lucas resigned from the Directors Guild of America after it insisted, against his wishes, that he be credited at the beginning of the original Star Wars. Since he got his way, with only the film's title being shown, he has been generally viewed as being responsible for popularising this style of opening.

Categories: Film advertising material | Film Trailer | Movie poster | Billing | Film taglines

Film taglines

Back

A film tagline is a short phrase to help promote the film, and is usually seen on the trailers, posters, billboards etc. One of the most famous is "In space, no one can hear you scream" from Alien.

Contents: *Top* - *0–9 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z*

Selective list of film taglines

0-9

28 Days Later... - The Days Are Numbered / Be Thankful For Everything, For Soon There Will Be Nothing... / Day 1: Exposure - Day 3: Infection - Day 8: Epidemic - Day 20: Evacuation - Day 28: Devastation
40 Year Old Virgin - The longer you wait, the harder it gets / Better late than never.
50 First Dates - Imagine having to win over the girl of your dreams... every friggin' day.

A

Ace Ventura: Pet Detective - He's the best there is! (Actually, he's the only one there is.)
Ace Ventura: When Nature Calls - New Animals. New Adventures. Same Hair
The Abyss - Deep below the blue surface, there lies a place no one has ever dreamed of.....
Akeelah and the Bee - Changing the world... one word at a time.
All Over the Guy - 4 Friends, 3 Guys, 2 Couples... You Do The Math.
Alone in the Dark - Evil awakens / Can mankind defeat the army of darkness unleashed by an ancient evil cult?
The Animal - He wasn't much of a man... Now he's not much of an animal.
Anger Management - Feel the love / Let the healing begin
Almost Famous - Experience it. Enjoy it. Just don't fall for it.

American Beauty - Look Closer.

American Pie - There's something about your first piece.

American Pie 2 - This Summer It's All About Sticking Together.

American Pop - All those years, all those dreams, all those men... one of them is going to be a star. / The State Of The Art In Living Animation.

The American President - Why can't the most powerful man in the world have the one thing he wants most?

Analyze This - Ginko Balboa...it helps your memory...and I forget what else.(Billy Chrystal)

Army of Darkness - Trapped in Time. Surrounded by Evil. Low on Gas.

Around the Bend - The skeletons in the family closet just came out to play.

Austin Powers: International Man of Mystery - If he were any cooler, he'd still be frozen, baby!

Austin Powers: The Spy Who Shagged Me - First he Fought for the Crown. Now he's Fighting for the Family Jewels

Austin Powers in Goldmember - On July 26, The Secret will be Exposed.

A View to a Kill -Has James Bond finally met his match?

B

Back to the Future - 17 year old Marty McFly got home early last night. 30 years early./ He was never in time for his classes... He wasn't in time for his dinner... Then one day... he wasn't in his time at all.

Be Cool - Everyone is looking for the next big hit

Bewitched - Be warned. Be ready.

Big Daddy - Nature called. Look who answered. / Once you adopt a kid, you've got to keep him.

Billy Madison - To inherit his family's fortune, Billy is going back to school... Way back. / Billy Madison's going back to school... Way back. / There's a new name for dumb. / A comedy about an overwhelming underachiever.

Braveheart - Every man dies, not every man really lives.

Brokeback Mountain - Love Is A Force Of Nature

Bruce Almighty - He's got the power. / In Bruce We Trust? / If you could be God for one week, what would you do? / The guy next door just became the man upstairs.

Beautiful Thing - An urban fairy tale.

Blue Velvet - It's a strange world.

Bulletproof - Tough cop. Hostile witness. / Their friendship could survive anything... except each other!

The Butterfly Effect - Change one thing, change everything.

Beauty and the Beast - The most beautiful love story ever told.

Bowling For Columbine - Are we a nation of gun nuts or are we just plain nuts?

Bridget Jones's Diary - This Year's Resolutions: Stop smoking. Stop drinking. Find inner poise. Go to the gym three times a week. Don't flirt with the boss. Reduce thighs. Learn to love thighs. Forget about thighs. Stop making lists.

Broken Hearts Club - The shortest distance between friends isn't always a straight line
Batman Begins - Evil Fears The Knight
Blade Runner - Man Has Made His Match...Now It's His Problem
Bill & Ted's Excellent Adventure - History is about to be Rewritten by Two Guys Who Can't Spell.

C

The Cable Guy - There's No Such Thing as Free Cable / Once you're hooked... you're his. / For Steven Kovacs, the price of cable is about to go up.
Can't Hardly Wait - Yesterday's the past. Tomorrow's the future. Tonight's the party./An event 18 years in the making.
Casino Royale (1967) - Casino Royale is too much for one James Bond.
Chasing Amy - It's not who you love. It's how.
Chicken Run - There's Nothing More Determined Than Poultry With A Plan.
Charlie and the Chocolate Factory - The Factory Opens July 2005 / Willy Wonka Is semi-sweet and nuts / Charlie Is lucky to be there / Mike Thinks candy is a waste of time / Veruca Is a very bad nut / Violet Keeps her eyes on the prize / Augustus Is what he eats
Constantine - Hell wants him. Heaven won't take him. Earth needs him. / The wager between heaven and hell is on Earth
Coonskin - This is it, Folks!
Cool World - Holli Would if she could ...and she will
City of Angels - She didn't believe in angels until she fell in love with one.
Crash - Live Your Life At The Point Of Impact. / When we are moving at the speed of life, we're bound to collide with each other.

D

Dawn of the Dead (1978) - When there's no more room in hell, the dead will walk the earth. / In 1968, George Romero brought us "Night of the Living Dead." It became the classic horror film of its time. Now, George Romero brings us the most intensely shocking motion picture experience for all time.
Dawn of the Dead (2004) - When there's no more room in hell, the dead will walk the earth. / How do you kill what's already dead? / 36 billion people have died since the reign of humanity. For the new Dawn, there's a reunion...
The Day After Tomorrow - Where will you be?
Deuce Bigalow: European Gigolo - Same ho, new lo
The Devil's Rejects - A Tale Of Murder, Mayhem and Revenge / Death walks behind. Hell waits ahead. / This summer, go to Hell...
Die Hard - 40 Stories Of Sheer Adventure!
Donnie Darko - Why are you wearing that stupid man suit?
Dogma - Faith is a funny thing. / Get "touched" by an angel.

Dr. No - Now.... meet the most extraordinary gentleman spy in all fiction....JAMES BOND, Agent 007!
Dugan's Alley - The trial of his life won't take place in a court of law.
Dune - A world beyond your experience, beyond your imagination. / A place beyond your dreams, A movie beyond your imagination. / The Motion Picture Event For 1984
Dumb & Dumber - For Harry and Lloyd every day is a no-brainer.

E

E.T. the Extra-Terrestrial - He is afraid. He is alone. He is 3 million light years from home./ The Story that Touched the World! (1985 re-release)/ The mystery. The suspense. The adventure. The call... that started it all. (2002 20th anniversary re-release)
Eight Crazy Nights - It's naughty. It's nice. It's animated. / The Ultimate Battle Between Naughty And Nice.
The Elephant Man - I am not an animal! I am a human being! I...am...a man!
Evolution - Have a nice end of the world. / Coming to wipe that silly smile off your planet.
The Exorcism of Emily Rose - What happened to Emily?
The Exorcist - Something beyond comprehension is happening to a little girl on this street, in this house. A man has been called for as a last resort to try and save her. That man is The Exorcist.
Eraserhead - A dream of dark and troubling things / Where your nightmares end... / In Heaven Everything Is Fine.

F

Fantastic Four - Prepare for the Fantastic.
Fargo - A lot can happen in the middle of nowhere.
Fahrenheit 9/11 - This July, the fireworks will fly. / The temperature where freedom burns. / The film they didn't want you to see...Is now the film you have to see!
FearDotCom - Want to see a really killer website? It's the last site you'll ever see.
Fearless - Fate made him a warrior, courage made him a hero.
Final Destination - You can't cheat death
Final Destination 2 - For every action... there is a reaction. For every cause... there's an effect. For every beginning there is an end because once fate is set in motion it cannot be stopped... Or can it?
Final Destination 3 - The first time, Death found them. The next time, Death warned them. This time, Death will finish them.
Final Fantasy: The Spirits Within - Unleash a new reality
Finding Nemo - Grab shell dude!
Finding Neverland - Unlock your imagination.
Fire Walk With Me - In a town like Twin Peaks, no one is innocent. / Meet Laura Palmer... In a town where nothing is as it seems... And everyone has something to hide. / These are

the last seven days of Laura Palmer
For Your Eyes Only - No one comes close to James Bond 007.
Freejack - Alex Furlong died today. Eighteen years from now, he'll be running for his life.
Fritz the Cat - He's X-rated and Animated! / "We're not rated X for nothin', baby"
From Russia with Love - Meet James Bond, secret agent 007. His new incredible women... His new incredible enemies... His new incredible adventures...

G

Gangs of New York - America Was Born In The Streets
GoldenEye - No limits. No fears. No substitutes.
Goldfinger - James Bond is back in action! Everything he touches turns to excitement!
Good bye, Lenin! - The German Democratic Republic lives on – in 79 m²!
Grind - This Summer the underdogs have their day. / Live Fast... Play Hard... Die Laughing... / Go Big Or Go Home

H

Happy Gilmore - He doesn't play golf... he destroys it.
Heavy Traffic - The amorous life and misadventures of a virginal young pinball player...his Chicks...his Chums and a host of assorted weirdos in all colors.
Hey Good Lookin' - Ralph Bakshi, creator of "Fritz the Cat" and "Heavy Traffic" brings you the outrageous '50s the way they really were.
The Hills Have Eyes (2006) - The lucky ones die first.
The Hitchhiker's Guide to the Galaxy - Don't Panic / Don't leave Earth without it. / The answers to what's out there are in here.
The Hot Chick - The hottest chick in town just switched bodies with the luckiest loser in the world.

I

Idle Hands - The touching story of a boy and his right hand. / The comedy that gives horror films the backhand. / The Devil will find work for idle hands to do... but what happens when he chooses the laziest teen slacker in the world to do his dirty work?
The Ice Storm - It was 1973, and the climate was changing.
The Incredibles - Save The Day.

J

Jackie Brown - This Christmas, Santa's got a brand new bag.
Jaws - Don't go in the water.
Jaws: The Revenge - This time it's personal.
Jerry Maguire - The journey is everything.
Johnny English - He knows no fear. He knows no danger. He knows nothing.
Jurassic Park - An Adventure 65 Million Years In The Making.

K

Keith - Love is a power you can't control
King Kong - The Eighth Wonder of the World

L

Land of the Dead - The dead shall inherit the Earth.
Latter Days - Aaron prays. Christian plays... Opposites attract.
Lemony Snicket's A Series of Unfortunate Events - On December 17, Christmas cheer takes a holiday. / Don't say we didn't warn you. / This Holiday, Christmas Cheer takes a break. / At last a holiday movie without all that pesky hope and joy. / Mishaps. Mayhem. Misadventures. Oh joy. / Ruinning Christmas December 17. / We're very concerned / Darkening theaters December 17.
The Living Daylights - Living on the edge. It's the only way he lives.
The Lord of the Rings: The Fellowship of the Ring - One Ring To Rule Them All.
The Lord of the Rings: The Two Towers - The Battle for Middle-earth Begins!
The Lord of the Rings: The Return of the King - There can be no triumph without loss. No victory without suffering. No freedom without sacrifice.
Liar Liar - Trust Me / Would I lie to you? / Coming soon. Honest.
Legally Blonde - Blondes DO have more fun!
Little Nicky - He's Never Been To Earth. He's Never Even Slept Over Some Other Dude's House. / If Your Father Was The Devil And Your Mother Was An Angel, You'd Be Messed Up Too. / Be Unafraid. Be Very Unafraid. / Being Evil Ain't Easy / You know his number. You know his name. And now, you will meet... his son. / He Walks Among Us November 2000
The Longest Yard - It was hard to put a team together... until they found out who they were playing. / If you can't get out, get even / It's time to even the score / Hit hard or go home.
The Lion King - Life's greatest adventure is finding your place in the Circle of Life.
Little Women - Save a place in your heart for the unforgettable story of these... LITTLE WOMEN

M

Man On The Moon - "Hello, my name is Andy and this is my movie."
Mars Attacks - Nice planet. We'll take it.
The Mask - From zero to hero
Me, Myself & Irene - From gentle to mental
The Manchurian Candidate - If you come in five minutes after this picture begins, you won't know what it's all about! When you've seen it all, you'll swear there's never been anything like it!
The Matrix - What is The Matrix?/ The future will not be user-friendly
The Matrix Reloaded - How far down does the rabbit hole go?
The Matrix Revolutions - everything that has a beginning has an end.
Mr. Deeds - Don't let the fancy clothes fool you. / Small town kid, big time right hook
Mean Girls - Watch your back.
Memento - Some memories as best forgotten.
Minority Report - Everybody Runs.
Miracle - If you believe in yourself, anything can happen.
Mad Max - When the gangs take over the highway... ...Remember he's on your side.
Mad Max 2: The Road Warrior - In the future, cities will become deserts, roads will become battlefields and the hope of mankind will appear as a stranger.
Mad Max Beyond Thunderdome - Two men enter. One man leaves.
Magnolia - Things fall down. People look up. And when it rains, it pours.
Moonraker - Outer space now belongs to 007.
Mulholland Dr. - A woman in search of stardom. A woman in search of herself - in the city of dreams. A key to a mystery - lies somewhere on Mulholland Drive. / A Love Story In The City Of Dreams
Mulan - The flower that blooms in adversity is the most rare and beautiful of all.

N

The New Guy - A zero wil rise. / Popularity isn't a contest... It's a war.
The Nine Lives of Fritz the Cat - I've come a long way, baby!
Not Another Teen Movie - The Teen Mother Of All Movies! / If You Liked Scary Movie we don't give a shit / They served you Breakfast. They gave you Pie. Now we're gonna stuff your face.

O

Octopussy - Nobody does him better.
On Her Majesty's Secret Service - Far up! Far out! Far more! James Bond 007 is back!

P

The Princess Bride - Scaling the Cliffs of Insanity, Battling Rodents of Unusual Size, Facing torture in the Pit of Despair. - True love has never been a snap.
Phone Booth - Your Life is on the Line
Pi - 3.14159265358979323846264338332795
Pink Floyd The Wall - The Memories. The Madness. The Music... The Movie. The Wall.
Predator 2 - He's in town with a few days to kill.
Pulse - You are now infected.

Q

R

The Ring - Before you die, you see the ring.
The Ringer - Special has been redefined.
Rosemary's Baby - Pray for Rosemary's baby.

S

Shiza - In fights without rules, there is no rule that says: "Until first blood!"
Sin City - Walk down the right back alley in Sin City and you can find anything. / There is no justice without sin.
Spanglish - A comedy with a language all its own. / Every family has a hero.
Spider-Man - With great power comes great responsibility.
Spider-Man 2 - Sacrifice. Destiny. Choice.
The Spy Who Loved Me - It's the BIGGEST. It's the BEST. It's Bond and B-E-Y-O-N-D.
Star Trek The Motion Picture - The human adventure is just beginning / There is no comparison.
Star Trek: The Wrath of Khan - At the end of the universe lies the beginning of vengeance.
Star Trek III: The Search For Spock - Join The Search.
Star Trek IV: The Voyage Home - Stardate 1986. How On Earth Can They Save The Future?
Star Trek V: The Final Frontier - Why Are They Putting Seatbelts In Theaters This Summer?
Star Trek VI: The Undiscovered Country - The crew of the Starship Enterprise fights not to win battles, but to end them forever.
Star Trek: Generations - Boldly Go.
Star Trek: First Contact - Resistance Is Futile.
Star Trek: Insurrection - Join The Rebellion
Star Trek: Nemesis - A Generation's Final Journey Begins.

Star Wars Episode I: The Phantom Menace - Every generation has a legend. Every journey has a first step. Every saga has a beginning.
Star Wars Episode II: Attack of the Clones - A Jedi Shall Not Know Anger. Nor Hatred. Nor Love.
Star Wars Episode III: Revenge of the Sith - The Saga Is Complete
Star Wars Episode IV: A New Hope - A Long Time Ago In A Galaxy Far, Far Away...
Star Wars Episode V: The Empire Strikes Back - The Adventure Continues
Star Wars Episode VI: Return of the Jedi - The Empire Falls...
Stay Alive - You die in the game, you die for real.
The Shawshank Redemption - Fear can hold you prisoner. Hope can set you free.
Superman - You'll Believe A Man Can Fly!
Superman II - The Man of Steel Meets His Match.
Superman Returns - This Summer, The World's Greatest Hero Returns.../On June 30th, 2006, Look Up In The Sky

T

Tango & Cash - Two of L.A.'s top rival cops are going to have to work together... Even if it kills them
Tommy Boy - If at first you don't succeed, lower your standards.
The Truman Show - The Story Of A Lifetime / On The Air. Unaware. / The World is Watching / We like to watch! / Watch What Happens
Thunderball - Look Up! Look Down! Look Out! Here Comes The Biggest Bond Of All!
Twelve Monkeys - The Future is History.
Total Recall - They stole his mind. He wants it back.
Toy Story - Hang on for the comedy that goes to infinity and beyond!
Toy Story 2 - The Toys are back in town!
Transamerica - Life is more than the sum of its parts.

U

V

Vegas Vacation - This time the Griswolds are on a roll.
V for Vendetta - People should not be afraid of their governments. Governments should be afraid of their people.

W

Walk The Line - Love is a burning thing.
 The Waterboy - A man with a serious drinking problem / High-Quality H20 / Instant Hero. Just Add Water. / You can mess with him. But don't mess with his water. / Everybody will feel his pain November 6.
 The Warriors - These are the Armies of The Night. They are 100,000 strong. They outnumber cops five to one. They could rule New York. Tonight they're all out for the Warriors.
 Wayne's World - You'll Laugh. You'll Cry. You'll Hurl.
 The Wedding Singer - He's gonna party like it's 1985. / Before the internet, Before cell phones, Before roller-blades, There was a time... 1985. Don't pretend you don't remember.
 When a Stranger Calls (1979) - Every babysitter's nightmare becomes real...
 When a Stranger Calls (2006) - Whatever You Do, Don't Answer The Phone.
 Wizards - A fantasy vision of the future.

X

The X-Files: Fight the Future - Take your greatest fear...your most paranoid suspicion...and you darkest nightmare...and multiply them by X.
 X-Men - Protecting those who fear them.
 X2: X-Men United - The time has come for those who are different to stand united.

Y

You Only Live Twice - ...and twice is the only way to live!

Z

Zero Day - Two kids. One school

Categories: Film | Film advertising material Trailer | Movie poster | Billing | Film taglines

Animation

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

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Animation is the optical illusion of motion created by the consecutive display of images of static elements. In film and video production, this refers to techniques by which each frame of a *film* or *movie* is produced individually. These frames may be generated by computers, or by photographing a drawn or painted image, or by repeatedly making small changes to a model unit (see *claymation* and *stop motion*), and then photographing the result with a special *animation camera*. When the frames are strung together and the resulting film is viewed, there is an illusion of continuous movement due to the phenomenon known as persistence of vision. Generating such a film tends to be very labour intensive and tedious, though the development of computer animation has greatly sped up the process.

Graphics file formats like GIF, MNG, SVG and Flash (SWF) allow animation to be viewed on a computer or over the Internet.

Contents

- 1 Animation techniques
- 2 History
- 3 Animation studios
- 4 Styles and techniques of animation
- 5 See also
- 6 Further reading

Animation techniques

Traditional animation began with each frame being painted and then filmed. *Cel animation*, developed by Bray and Hurd in the 1910s, sped up the process by using transparent overlays so that characters could be moved without the need to repaint the background for every frame. More recently, styles of animation based on painting and drawing have evolved, such as the minimalist Simpsons cartoons, or the roughly sketched The Snowman.

Computer animation has advanced rapidly, and is now approaching the point where movies can be created with characters so life-like as to be hard to distinguish from real actors. This involved a move from 2D to 3D, the difference being that in 2D animation the effect of perspective is created artistically, but in 3D objects are modeled in an internal 3D representation within the computer, and are then 'lit' and 'shot' from chosen angles, just as in real life, before being 'rendered' to a 2D bitmapped frame. Predictions that famous dead actors might even be 'brought back to life' to play in new movies before long have led to speculation about the moral and copyright issues involved. The use of computer animation as a way of achieving the otherwise impossible in conventionally shot movies has led to the term "*computer generated imagery*" being used, though the term has become hard to distinguish from computer animation as it is now used in referring to 3D movies that are entirely animated.

Computer animation involves modelling, motion generation, followed by the addition of surfaces, and finally rendering. Surfaces are programmed to stretch and bend automatically in response to movements of a 'wire frame model', and the final rendering converts such movements to a bitmap image. It is the recent developments in rendering complex surfaces like fur and clothing textures that have enabled stunningly life-like environments and character models, including surfaces that even ripple, fold and blow in the wind, with every fibre or hair individually calculated for rendering.

On the other hand, life-like motion can be created by a skilled artist using the simplest of models. A computer is nothing more than a very expensive and complicated drawing tool, as a pencil is a drawing tool. Even if a complex physics-simulating program were created complete enough to exactly mimic the real world, without an animator to guide the imagery produced, the end result may not be emotionally affecting. This is because a significant part of the craft of animation concerns the artistic choices that an animator makes, and of which a computer is incapable.

History

Further information: History of animation

The major use of animation has always been for entertainment. However, there is growing use of instructional animation and educational animation to support explanation and learning. Animation is also celebrated as an artform (sometimes it receives government funding; this was especially common in Eastern Europe in the Communist era), and is showcased in many film festivals worldwide.

The "classic" form of animation, the "*animated cartoon*", as developed in the early 1900s and refined by Ub Iwerks, Walt Disney and others, requires up to 24 distinct drawings for one second of animation. This technique is described in detail in the article *Traditional animation*.

Because animation is very time-consuming and often very expensive to produce, the majority of animation for TV and movies comes from professional animation studios. However, the field of *independent animation* has existed at least since the 1910s (ex. the

pioneering stop-motion animator Ladislas Starevich in the Russian Empire), with animation being produced by independent studios (and sometimes by a single person). Several independent animation producers have gone on to enter the professional animation industry. Bill Plympton is one of the most well-known independent animators today. Today, with the rise of inexpensive animation programs like Macromedia Flash and free distribution channels such as Newgrounds, being an independent animator and getting your work seen by (potentially) millions of people is much easier than it used to be.

Limited animation is a way of increasing production and decreasing costs of animation by using "short cuts" in the animation process. This method was pioneered by UPA and popularized by Hanna-Barbera, and adapted by other studios as cartoons moved from *movie theaters* to television.

Animation studios

Animation Studios, like *Movie studios*, may be production facilities or financial entities. In some cases, especially in *Anime* they have things in common with artists studios where a Master or group of talented individuals oversee the work of lesser artists and crafts persons in realizing their vision.

Styles and techniques of animation

- Traditional animation
  - *Character animation*
  - Limited animation
  - Rotoscoping
- *Computer animation*
  - *Multi-Sketching*
  - skeletal animation
  - Morph target animation
  - *Cel-shaded animation*
  - Onion skinning
  - *Analog computer*
- *Stop-motion animation*
  - Cutout animation
  - claymation
  - Pixilation
  - *Puppetoon*
- Pinscreen animation
- Drawn on film animation
- Special effects animation

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See also

- Computer animation
- Computer generated imagery
- Traditional animation
- Animated cartoon
- Avar (animation variable)
- Animated series
  - *Anime* (Japanese animation)
- List of animation studios
- List of movie genres

Further reading

- Frank Thomas and Ollie Johnston, Disney animation: The Illusion Of Life, Abbeville 1981
- Walters Faber, Helen Walters, Algrant (Ed.), Animation Unlimited: Innovative Short Films Since 1940, HarperCollins Publishers 2004

- **Trish Ledoux, Doug Ranney, Fred Patten (Ed.), Complete Anime Guide: Japanese Animation Film Directory and Resource Guide, Tiger Mountain Press 1997**

- The Animator's Survival Kit, Richard Williams
- Animation Script to Screen, Shamus Culhane
- The Animation Book, Kit Laybourne

Categories: *Film*

History of animation

The first examples of trying to capture motion into a drawing can already be found in paleolithic cave paintings, where animals are depicted with multiple legs in superimposed positions, clearly attempting depicting a sense of motion.

The history of film animation begins with the earliest days of *silent films* and continues through the present day.

The first *animated film* was created by frenchman Émile Reynaud, inventor of the praxinoscope, an animation system using loops of 12 pictures. On October 28, 1892 at Musée Grévin in Paris, France he exhibited animations consisting of loops of about 500 frames, using his théatre optique system - similar in principle to a modern *film* projector.

The first animation on standard picture film was Humorous Phases of Funny Faces by J. Stuart Blackton in the year 1906. It features a cartoonist drawing faces on a chalkboard, and the faces coming to life.

Fantasmagorie, by the French director Émile Courtet (also called Émile Cohl), is also noteworthy; it was projected for the first time on August 17, 1908 at 'Théâtre du Gymnase', in Paris. Émile Courtet later went to Fort Lee, New Jersey near New York City in 1912, where he worked for French studio Éclair and spread its technique in the US.

The first puppet-animated film was The Beautiful Lukanida (1910) by the Russian-born ethnically-Polish Director Wladyslaw Starewicz (Ladislas Starevich).

Walt Disney's Snow White and the Seven Dwarfs (produced in Technicolor) is sometimes incorrectly considered to be the first animated feature, even though at least five feature-length animationed films had been produced previously: the very first was El Apóstol (1917) by Quirino Cristiani from Argentina, who also directed two other animated feature films, including 1931's Peludopolis, the first animated feature film with sound. Another notable early feature was the silhouette-animated The Adventures of Prince Achmed (1926) from German Lotte Reiniger and French/Hungarian Berthold Bartosch which used colour-tinted scenes. The New Gulliver (1935) from the USSR also predates Snow White.

Contents

- 1 Europe
  - 1.1 History of French animation
  - 1.2 History of Italian animation
  - 1.3 History of Russian animation
  - 1.4 History of animation in the former Yugoslavia

Europe

- Animation before film in 20th century.

History of French animation

- 1908-1925, Work of Émile Courtet:

The first animated cartoon (1908), and most animation techniques: morphing (1909), puppet animation and color animated cartoon (1910), pixilation (1911), first animated series (Le chien Flambeau, 1917).

History of Italian animation

- The 1970 Italian animated cartoon art and industry (La Linea (cartoon), Caliméro...)

History of Russian animation

1910-1913 Ladislas Starevich creates puppet animations
1935 First animated feature film in USSR, The New Gulliver
1935 Soyuzmultfilm Studio is created, will go on to fund many thousands of short animated films, mostly for kids
late 1930s to 1950s - enforced Socialist Realism in cartoons (with a few exceptions).
1953 Puppet animation division re-founded at Soyuzmultfilm (it was closed shortly after The New Gulliver was released)
1962 Fyodor Khitruk's short film History of a Crime introduces new aesthetic to Soviet animation
1969 First episode of popular series Nu, Pogodi!

1972 First Cheburashka short is made
1979 Yuriy Norshteyn releases Tale of Tales, since then voted twice by a large panel of international critics as the best animated film ever made.
1989 Studio Pilot, the first private animation studio in the USSR, is founded
1990s government subsidies shrink dramatically, while the number of studios grows. Soyuzmultfilm is beset by corruption and banditism, slowly loses its dominant place among Russian studios.

History of animation in the former Yugoslavia

The Zagreb school, cf. Zagreb Film
The akovec school, cf. Škola Animiranog Filma akovec

North and South America

History of Argentinian animation

- World's first two feature-length animated films and first film with sound by Quirino Cristiani[1];Quirio Cristiani's page (Spanish)

History of Canadian animation

- Early Work
- Contributions of the National Film Board of Canada's animation department
- Early commercial productions
  o Contributions of Canadian voice actor recordings
- The 1980s- rise of the major indigenous industry

History of Cuban animation

¡Vampiros en la Habana!
Festival Internacional del Nuevo Cine Latinoamericano

History of United States Animation

- Beginning of industrial production of animated cartoon.

Because the history of Hollywood animation as an art form has undergone many changes in its hundred-year history, Wikipedia presents four separate chapters in the development of its animation:

Animation in the United States during the silent era (1900s through 1920s)

- The beginnings of theatrical, the earliest animated cartoons in the era of *silent film*, ranging from the works of Winsor McCay through Koko the Clown and Felix the Cat
- The Bray Studios was the first and foremost cartoon studio, housed in New York City. Many aspiring cartoonists started their careers at Bray, including Paul Terry of "Mighty Mouse" fame, Max Fleischer of "Betty Boop" fame, as well as Walter Lantz of "Woody Woodpecker" fame. The cartoon studio operated from circa 1915 until 1928. Some of the first cartoon stars from the Bray studios were Farmer Alfalfa (by Paul Terry) and Bobby Bumps (by Earl Hurd).

The Golden Age of Hollywood animation (1930s and 1940s)

- The dominance of Walt Disney throughout the 1930s

The rise of Warner Bros. and MGM

The departure from realism, and UPA

Animation in the United States in the television era (1950s through 1980s)

- The emergence of TV animated series from Hanna-Barbera Productions

The decline of theatrical cartoons and feature films

Saturday morning cartoons

The attempts at reviving animated features through the 1960s

The rise of adult animation in the early 1970s

The onslaught of commercial cartoons in the 1980s

Modern animation of the United States (1980s through present)

- Who Framed Roger Rabbit and the return of Disney

Steven Spielberg's collaborations with Warner Bros.

A flood of newer, bolder animation studios

The mainstream popularization of anime

The rise of computer animation

The decline of Saturday morning cartoons, the rise of Nickelodeon and Cartoon Network

In 2005, Disney closes all facilities for hand-drawn traditional animation, concentrating on computer animation for their feature films

Asia

- Shadow animation around Asia (VIe century)

History of Chinese Animation

- Wan brothers since 1926 and the first Asian feature animated cartoon film, Princess Iron Fan (1941) inspired from Journey to the West, made during the Japanese occupation.

History of Japanese animation

- The first Japanese Animation

Found recently in Kyoto, the film depicts a boy wearing a sailor uniform performing a salute. The film dates back to around the year 1900 and is on 35mm Celluloid, comprised of 50 frames put together with paste

- Pre-Tezuka Experiments
  o Momotaro's Sea Eagles

  Momotaro's Divine Sea Warriors
- Mushi Productions and Toei Animation
  o Osamu Tezuka's Astroboy (1963)

  Isao Takahata's Hols: Prince of the Sun (1968), helped by Hayao Miyazaki and Yoichi Kotabe.
- The 1970s
  o Rise of the Giant Robot fall of Japanese film industry
- The Golden Age of Anime
  o Space Opera

  Rise of Otaku subculture

  Start of Studio Ghibli

  Ambitious productions ending with Akira (1988)
- The 1990s and 2000s
  o Decline of domestic industry combined with international growth

  The impact of Neon Genesis Evangelion series and the Post-Evangelion trend.

  Critical Acclaim in the west and the Rise of Moé series domestically.

See also

- [History of anime](#)
- [List of animated feature films](#)

Categories: *Film | Animation*

Adult animation

Adult animation is animation that is targeted at adults. There are different reasons why a program or movie might be called "adult animation," the most common of which follow:

For American audiences, the primary reason for a program to be described as "adult animation" is adult humor. Popular programs such as FOX's The Simpsons and Family Guy contain humor that some parents might find unsuitable for children. However, adult humor can be innocuous as well, and simply above an average child's ability to appreciate, as is the case in many early theatrical cartoon series such as Looney Tunes and Popeye. An example for television of this is Steven Spielberg's cartoon Pinky and the Brain, which contains slapstick comedy for children, but jokes which can be appreciated only by teenagers and adults. Some animated series, such as Max Fleischer's Betty Boop cartoons of the 1930s and Nickelodeon's Ren and Stimpy series, walk the line between both types of adult humor.

Graphic violence is a consideration; many Japanese programs which are translated to English contain graphic violence, but even American programs such as HBO's Spawn and MTV's Æon Flux both contain violence which is unsuitable for children.

Swearing is another reason why programs garner this label. Comedy Central's South Park is a good example.

Nudity is not commonplace among American animated programs, but it can be a consideration in some theatrical releases.

Strong sexual content is another template of adult animation.

Many films, such as the works of Ralph Bakshi, contain all of these factors, and some examples of "adult animation" were originally released with the *X* rating in the United States.

Another reason is that a program or movie might contain animated pornography. This is virtually unheard of in American television, but there is a growing section of the population which consumes domestically produced direct-to-video animated pornography, and imported programs and movies from around the world. Animated pornography is produced worldwide, but the best known variety is the Japanese genre known to Westerners as *Hentai*.

Below you will find a list of programs which might be considered "adult animation," due to one or more of the above reasons:

Categories: *Animation*

Animated cartoon

An animated cartoon is a short, hand-drawn (or made with computers to look similar to something hand-drawn) *moving picture* for the cinema, TV or computer screen, featuring some kind of story or plot (even if it is a very short one). Please note that this page is not about *animated films* in general, but only about ones which follow the above definition. Although cartoons can use many different *types of animation*, they all fall under the **traditional animation** category.

Contents

- 1 History
- 2 Technologies
- 3 Feature films
- 4 Notable artists and producers
- 5 Television
- 6 Commercial animation
- 7 Genres of animated cartoons
  - 7.1 Funny animals
  - 7.2 Zany humor
  - 7.3 Sophistication
  - 7.4 Limited animation
  - 7.5 Modernism
  - 7.6 Japanese art styles
  - 7.7 Animated Music videos
- 8 See also

History

Main article: History of animation

The first examples of trying to capture motion into a drawing can already be found in paleolithic cave paintings, where animals are depicted with multiple legs in superimposed positions, clearly attempting depicting a sense of motion.

The phenakistoscope, zoetrope and praxinoscope, as well as the common *flip book*, were early animation devices to produce movement in drawings using technological means, but animation did not really develop much further until the advent of *motion picture film*.

The first animated cartoon (in the traditional sense, i.e. on film) was "Fantasmagorie" by the French director Émile Cohl.

One of the very first successful animated cartoons was "Gertie the Dinosaur" by Winsor McKay. It is considered the first example of true character animation.

In the 1930s to 1960s, theatrical cartoons were produced in huge numbers, and usually shown before a *feature film* in a *movie theater*. MGM, Disney and Warner Brothers were the largest studios producing these 5 to 10-minute "shorts".

Competition from television drew audiences away from movie theaters in the late 1950s, and the theatrical cartoon began its decline. Today, animated cartoons are produced mostly for television.

Technologies

The advent of film technology opened opportunities to develop the art of animation. The basic animation process is described in the article Animation , and the classic, hand-drawn technology in Traditional animation .

At first, animated cartoons were black-and-white and silent. Felix the Cat is a notable example.

The first cartoon with synchronized sound is often identified as Walt Disney's Steamboat Willie, starring Mickey Mouse in 1927, but Max Fleischer's 1926 My Old Kentucky Home is less popularly but more correctly credited with this innovation. Fleischer also patented *rotoscoping*, whereby animation could be traced from a live action film.

With the advent of sound film, musical themes were often used. Animated characters usually performed the action in "loops", i.e. drawings were repeated over and over, synchronized with the music.

Disney also produced the first full-color cartoon in Technicolor, "Flowers and Trees", in 1931, although other producers had earlier made films using inferior, 2-color processes instead of the 3-color process offered by Technicolor.

Later, other movie technologies were adapted for use in animation, such as stereophonic sound in Disney's Fantasia in 1941, and later, widescreen processes (e.g. CinemaScope), and even 3D.

Today, animation is commonly produced with computers, giving the *animator* new tools not available in hand-drawn traditional animation. See *Computer animation* for further information of the specific technologies.

Note, however, that some types of animation cannot be called "cartoons", which implies something that resembles a drawing. *Clay animation* and other forms of *stop motion* filming, are not cartoons in the strict sense of the word.

An animated cartoon created using Macromedia Flash is sometimes called a webtoon.

Feature films

The name "animated cartoon" is generally not used when referring to full-length animated productions, since the term more or less implies a "short". This section will focus on *traditionally-animated* feature films which would have been called cartoons had they had a shorter running time.

The first *feature-length* animated film (of *any type*) was Quirino Cristiani's traditionally-animated El Apóstol, made in 1917 in Argentina to resounding critical acclaim and popular success.[1] That film is now lost, as is Cristiani's Sin dejar rastros, released a year later. The earliest surviving animated feature film is Lotte Reiniger's The Adventures of Prince Achmed, made in the Weimar Republic in 1926. It used intricate black paper cut-outs and scenes were tinted in various colours. However, it cannot be called a "cartoon" because it used a type of 2D *stop motion* animation. The first animated feature film with synchronized sound was Cristiani's 1931 traditionally-animated Peludòpolis, which is also lost.

Disney's "Snow White and the Seven Dwarfs", made in 1937 thus holds the title of being the oldest surviving traditionally-animated feature film, the first animated feature film to use a technicolor process, and the first to be released in the United States. To date, Disney has produced 44 "Classic" hand-drawn animated features. It appears that no more will be produced, since the studio has closed all its facilities for this type of animation. They will, however, continue making computer-animated features. There have also been rumours lately that the new Pixar heads of Disney will eventually revive the studio's 2-D wing.

Other studios also produced huge numbers of animated features; a list of those released in the United States can be found *here*.

Notable artists and producers

Tex Avery
Ralph Bakshi
Hanna-Barbera
Quirino Cristiani
Walt Disney
Max Fleischer
Ivan Ivanov-Vano
Chuck Jones
Walter Lantz
Hayao Miyazaki

Further information: Animation

Television

American television animation of the 1950s featured quite *limited animation* styles, highlighted by the work of Jay Ward on Crusader Rabbit. Chuck Jones coined the term "illustrated radio" to refer to the shoddy style of most television cartoons that depended more on their soundtracks than visuals. Other notable 1950s programs include UPA's Gerald McBoing Boing, Hanna-Barbera's Huckleberry Hound and Quick Draw McGraw, and rebroadcast of many classic theatrical cartoons from Warner Brothers, MGM, and Disney

Hanna-Barbera's show, The Flintstones was the first successful primetime series in the United States, running from 1960-66 (and in reruns since). While many networks followed the show's success by scheduling other primetime cartoons in the early 1960s, including The Jetsons, Top Cat, and The Alvin Show, none of these programs survived more than a year in primetime. However, networks found success by running these failed shows as Saturday morning cartoons, reaching smaller audiences with more demographic unity among children. Television animation for children flourished on Saturday morning, on cable channels like Nickelodeon and Cartoon Network, and in syndicated afternoon timeslots.

Primetime cartoons were virtually non-existent until 1990's hit The Simpsons ushered in a new era of adult animation.

Commercial animation

Animation has been very popular in television commercials, both due to its graphic appeal, and the humor it can provide. Some animated characters in commercials have survived for decades, such as Snap, Crackle and Pop in advertisements for Kellogg's cereals.

The legendary animation director Tex Avery was the producer of the first Raid "Kills Bugs Dead" commercials in 1966, which were very successful for the company. The concept has been used in many countries since.

Genres of animated cartoons

Funny animals

The first animated cartoons often depicted *funny animals* in various adventures. This was the mainstream genre in the United States from the early 1900s until the 1940s, and the backbone of Disney's series of cartoons.

Zany humor

Bugs Bunny, Daffy Duck of Warner Brothers, and the various films of Tex Avery at MGM introduced this popular form of animated cartoons. It usually involved acts such as characters being crushed by massive boulders or going over the edge of a cliff but floating in mid air for a few seconds. The Road Runner cartoons are great examples of these actions. Disney never really mastered this genre. The article *Cartoon physics* describes typical antics of zany cartoon characters.

Sophistication

As the medium matured, more sophistication was introduced, albeit keeping the humorous touch. Classical music was often spoofed, a notable example is "What's Opera, Doc" by Chuck Jones. It should be noted that European animation sometimes followed a very different path from American animation. In the Soviet Union, the late 1930s saw the enforcment of *socialist realism* in animation, a style which lasted throughout the Stalinist era. The animations themselves were mostly for kids, and based on traditional fairy tales.

Limited animation

In the 1950s, UPA and other studios refined the art aspects of animation, by using extremely *limited animation* as a means of expression.

Modernism

Graphic styles continued to change in the late 1950s and 1960s. At this point, the design of the characters became more angular, while the quality of the character animation declined.

Japanese art styles

Anime became very popular among young Western adults in the late 20th century.

Animated Music videos

Popular with the advent of MTV and similar music channels, they often contain animation, sometimes *rotoscoped*, i.e. based on live action performers. Cartoons animated to music go at least as far back as Disney's 1929 The Skeleton Dance. These are now popular with animated band Gorillaz

See also

- Animation
- Anime
- Traditional animation
    - Computer animation
- Pinscreen animation

Categories: *Film | Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Animated series

An animated series or cartoon series is a television series produced by means of *animation*.

A note on usage: The duration of an individual episode varies from series to series. While some series may be produced as complete half-hour programs, many cartoons are produced as short subjects of 15 minutes or less. These cartoons are grouped and mixed together

according to network programming demands. Thus a particular animated series may appear in a number of formats, often anonymously, e.g. The Cartoon Hour.

Generally, animated programs in the United States are comedies, although action/adventure has, from the 1960s on, has been a popular subgenre; from the 1940s to the 1980s, these programs were generally aimed at children. In the 1990s, the rise of The Simpsons led the way for a new genre of animated comedies, generally aimed at adults.

Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Cartoon physics

Cartoon physics is a joking reference to the fact that *animation* allows regular laws of physics to be ignored in humorous ways. For example, when a cartoon character runs off a cliff, gravity has no effect until the character notices and mugs an appropriate reaction.*[1]*

The phrase also reflects the fact that many of the most famous American *animated cartoons*, particularly those from Warner Brothers and MGM studios, unconsciously developed a relatively consistent set of such "laws" that have become regularly applied in comic animation.

The idea that cartoons behave differently, but not randomly, than the real world is virtually as old as animation. Walt Disney, for example, spoke of the plausible impossible, deliberately mispronouncing the second word so it rhymed with the first.

Specific reference to cartoon physics extends back at least to June of 1980, when an article "O'Donnell's Laws of Cartoon Motion"[2] appeared in Esquire magazine. A version printed in 1994 by the IEEE in a journal for engineers helped spread the word among the technical crowd, which has expanded and refined the idea. Dozens of websites exist outlining these laws.

The situation is so well-understood that it has been used as the topic of jokes for decades, as in the 1949 Looney Tunes short High Diving Hare, in which Bugs Bunny explains, "I know this defies the law of gravity; but you see, I haven't studied law!"

More recently, the cartoon characters Roger Rabbit and Bonkers D. Bobcat have their own variations on the theme, explaining that toons are allowed to bend or break natural laws for the purposes of comedy. Doing this is extremely tricky, so toons have a natural sense of

comedic timing, giving them inherently funny properties. Bonkers also warns that the loss of this sense can lead to unfunny and even dangerous situations, perhaps explaining why cartoon violence, but not the real variety, is always funny.

In 1993, Stephen J. Gould writing in New Scientist noted that "... new, looney toon analysis reveals that these, seemingly nonsensical, phenomena can be described by logical laws similar to those in our world. Nonsensical events are by no means limited to the Looniverse. Laws that govern our own Universe often seem contrary to common sense."*[3]*. This theme is further described by Dr. Alan Cholodenko in his article, "The Nutty Universe of Animation" *[4]*

Contents

Why is it funny?

Adherents of evolutionary psychology have suggested that the humorous effect of cartoon physics is due to the interplay of intuitions between physics (objective) and psychology (self-perception). The physics module predicts that the cartoon character will fall over the cliff immediately, while the psychology module anthropomorphizes the force of gravity and thus see it as vulnerable to deception, as long as the actor is self-deceived .

In short, it can lead to the humorous situation where a cartoon's logic is governed by what "makes sense" (is consistent) rather than what "is" (natural law).

Examples

Commonly cited cartoon physics "laws" include:
- No matter what happens to cats, they always return to their default shapes.
- Any body passing through solid matter will leave a dent or cutout conforming to its perimeter. (This is obviously not true in real life; a flimsier body will break and leave a different-shaped hole. Compare to the conspiracy theories regarding the fate of American Airlines Flight 77, which left a hole in the Pentagon not conforming to its perimeter.)
- Explosives, even if detonated close to a character's face, will cause only scorching of the skin. (Prior to the efforts of the American Civil Rights Movement,

- Anvils can stay in the air until noticed by a character, at which point they fall on the character.
- If a character moves out of the way of a falling anvil, the anvil will shift its position over the character before falling, so that it crushes (but does not kill) the character.

Cartoon collision physics

Cartoon collision physics are a subset of cartoon physics regarding the laws of collisions. Note that these laws deliberately refer to male subjects; bad things do not generally happen to women.

For a given cartoon character C:

1. If C runs into a wall,

a: If the wall is too thick, C will strike it and flatten out like dough, often regardless of clothing.
b: If the wall is thin enough, he will leave a hole in the wall in the shape of his body.

2. If C runs into something made of metal, he will dent it in the shape of his body.

3. If C runs off a cliff, the impact crater he leaves will conform with Rule 1b.

4. If C has a fragile body,

a: Running into any wall will cause him to be squashed into a musical instrument (usually an accordion), or
b: Any collision or fall will fracture him into a zillion pieces.

5. If C runs into a wall which has been painted to look like part of the landscape or a tunnel:

a: If the "camera" angle blends the painting with the actual landscape, he will enter the landscape or tunnel as though it were real.
b: If he was the one who painted the wall, he will just run into the wall — see Rule 1.
c: If the "camera" views the painting at an angle such that it is, without doubt, a painting on a wall, he will just run into the wall — see Rule 1.
d: Trains or large trucks are often known to drive out of walls painted in this way, usually just after the painter has slammed into the wall and is feeling sheepish for having fallen for their own ruse. However, if the view of the oncoming vehicle is blocked, then the vehicle will apparently stop.

Laws of Cartoon Thermodynamics

The Laws of Cartoon Thermodynamics are physical laws in the *cartoon* universe identified by Trevor Paquette and Lt. Justin D. Baldwin and popularized by film critic Roger Ebert. They overlap greatly with the older concept of "laws of cartoon physics".

- Any body suspended in space will remain in space until made aware of its situation (plus an interval for live falling bodies to express an appropriate emotion).

- Any body in motion will tend to remain in motion until solid matter intervenes suddenly.
- Any body passing through solid matter will leave a perforation conforming to its perimeter.
- The time required for an object to fall twenty stories is greater than or equal to the time it takes for whoever knocked it off the ledge to spiral down twenty flights to attempt to capture it unbroken.
- All principles of gravity are negated by fear.
- As speed increases, objects can be in several places at once.
- Certain bodies can pass through solid walls painted to resemble tunnel entrances; others cannot.
- Any violent rearrangement of feline matter is impermanent.
- Everything falls faster than an anvil.
- Guns, no matter how powerful, or no matter where aimed, will do nothing more than char flesh, blow away feathers, or rearrange beaks. In certain ocasions, they leave a perfectly circular hole that goes completely through the body of the character being shot, but this does not affect his/her health in any way.
- Any given amount of explosives will propel a body miles away, but still in one piece, charred and extremely peeved.
- Arms holding large falling weights are infinitely elastic, but will eventually drag the holder along.

Anime physics

Anime physics can be considered a subset of cartoon physics - a set of rules used in cartoons to twist or ignore the laws of physics for humorous or dramatic effect. These are commonly seen in anime but not so common in cartoons. Normally, these are referenced from popular series in the past. Note that many of these laws only apply to shounen series.

Examples include:

- Dramatic moments tend to distort time, either by slowing it down (usually long enough to call out the name of an attacker or the name of the "special move" used in the attack, or for bystanders to comment on the situation), or by looping three times.
    - o Similarly, transformations (especially those animated with stock footage) also seem to stop time until completed, allowing them to be used to counter attacks, or not allowing the person to be attacked while performing them.
- An angry or embarrassed girl will be able to hit any male (usually one who is romantically involved with her) hard enough to knock him into low Earth orbit and the male will usually survive.
- Attacks strong enough to shred entire planets will not destroy anyone's pants (but will usually destroy all other clothing). Conversely, certain explosions

can destroy a female character's clothing without significantly harming her body—in some cases, without her initially noticing this.

- Any fire-based attack on a character will not completely burn his/her clothes but will leave black stains instead.

- Hair is usually more resiliant then the rest of the body, or regenerates in an infinitly small amount of time. Attacks which seriously damage, or even kill a character, will leave its hair intact, although sometimes messed up. When severe damage to the hair does occur, the hair is fully regenerated and identical to its appearance before the violation at the moment the character is healed. This has no connection to the amount of hair required to grow back, nor to the amount of time available.

Notes

1. ^ In a neologism contest held by New Scientist, a winning entry coined the term "coyotus interruptus" for this phenomenon—a pun on coitus interruptus and Wile E. Coyote, who fell to his doom this way particularly often.
2. ^ O'Donnell's Laws of Cartoon Motion", Esquire, 6/80, reprinted in IEEE Institute, 10/94; V.18 #7 p.12. *Copy on Web*
3. ^ Stephen J. Gould, Looney Tuniverse: There is a crazy kind of physics at work in the world of cartoons (1993) ***New Scientist***
4. ^ Dr. Alan Cholodenko, "The Nutty Universe of Animation, The "Discipline" of All "Disciplines", And That's Not All, Folks!" ***International Journal of Baudrillard Studies*** Volume 3, Number 1 (January 2006)

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Superhero

Magical girl | Superheroes in animation | Supervillains
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A superhero is a fictional character who is noted for feats of courage and nobility and who usually has a colorful name and costume which serve to conceal their true identity, and

abilities beyond those of normal human beings. A female superhero is sometimes called a superheroine, although this term has fallen out of favor in the modern era.

The word superhero originated with Superman, who debuted in 1938, and the stories of superheroes - ranging from episodic adventures to decades-long sagas - have become an entire genre of fiction that has dominated American comic books and crossed over into several other media.

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- 1 Common traits
  - o 1.1 Common costume features
  - o 1.2 Superheroes outside the United States
- 2 Character subtypes
- 3 Divergent character examples
- 4 Trademark status
- 5 Growth in diversity
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  - o *5.3 Non-heterosexual characters*
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  - o 6.2 Animation
  - o 6.3 Live-action television series
- 8 Real-life superheroes
- 9 See also

Common traits

Although superheroes widely vary, a number of characteristics have become associated with the typical superhero:

- Extraordinary powers and abilities, mastery of relevant skills, and/or advanced equipment. Although superhero powers vary widely, superhuman strength, the ability to fly and enhancements of the senses are all common. Some superheroes, such as Batman and Green Hornet, possess no superpowers but have mastered skills such as martial arts and forensic sciences. Others have special equipment, such as Iron Man's power armor and Green Lantern's power ring.
- A strong moral code, including a willingness to risk one's own safety in the service of good without expectation of reward.
- A special motivation, such as a sense of responsibility (e.g. Superman), a strong sense of justice (e.g. Batman), a formal calling (e.g., Wonder Woman), or a personal vendetta against criminals (e.g., The Punisher).

- A secret identity that protects the superhero's friends and family from becoming targets of his or her enemies. Most superheroes, but not all, use a descriptive or metaphoric code name for their public deeds.
- A flamboyant and distinctive costume, often used to conceal the secret identity
- An underlying motif or theme that affects the hero's name, costume, personal effects, and other aspects of his character (e.g., Batman resembles a large bat, calls his headquarters the "Batcave" and his specialized automobile, which also looks bat-like, the "Batmobile").
- A trademark weapon, such as Wonder Woman's "Lasso of Truth" and Captain America's shield.
- A supporting cast of recurring characters, including the hero's friends, co-workers and/or love interests, who may or may not know of the superhero's secret identity. Often the hero's personal relationships are complicated by this dual life.
- A number of enemies that he/she fights repeatedly, including an archenemy who stands out among the others. Often a nemesis is a superhero's opposite or foil (e.g., Sabretooth embraces his savage instincts while Wolverine battles his).
- Independent wealth (e.g., Batman or the X-Men's benefactor Professor X) or an occupation that allows for minimal supervision (e.g., Superman's civilian job as a reporter).
- A secret headquarters or base of operations (e.g., Superman's Fortress of Solitude).
- An "origin story" that explains the circumstances by which the character acquired his/her abilities as well as his/her motivation for becoming a superhero. Many origin stories involve tragic elements and/or freak accidents that result in the development of the hero's abilities.

Most superheroes work independently. However, there are also many superhero teams. Some, such as the Fantastic Four and X-Men, have common origins and usually operate as a group. Others, such as DC Comics's Justice League and Marvel's Avengers, are "all-star" groups consisting of heroes of separate origins who also operate individually.

Some superheroes, especially those introduced in the 1940s, work with a young sidekick (e.g., Batman and Robin, Captain America and Bucky). This has become less common since more sophisticated writing and older audiences have made such obvious child endangerment seem implausible and lessened the need for characters who specifically appeal to child readers. Sidekicks are seen as a separate classification of superheroes.

Superheroes most often appear in comic books, and superhero stories are the dominant genre of American comic books, to the point that the terms "superhero" and "comic book character" are often used synonymously in North America. Superheroes have also been featured in radio serials, prose novels, TV series, *movies*, and other media. Most of the superheroes who appear in other media are adapted from comics, but there are exceptions.

Marvel Characters, Inc., and DC Comics, share ownership of the United States trademark for the phrases "Super Hero" and "Super Heroes" as they applies to comics, and these two

companies own a majority of the world's most famous superheroes. However, throughout comic book history, there have been significant heroes owned by others, such as Captain Marvel, owned by Fawcett Comics (but later acquired by DC), and Spawn, owned by creator Todd McFarlane.

Although superhero fiction is considered a subgenre of *fantasy*/science-fiction, it crosses into many other genres. Many superhero franchises resemble crime fiction (Batman, Daredevil), others horror fiction (Spawn, Hellboy), while others contain aspects of more standard science fiction (Green Lantern, X-Men). Many of the earliest superheroes, such as The Sandman and The Clock, were rooted in the pulp fiction of their predecessors.

Because the fantastic nature of the superhero milieu allows almost anything to happen, particular superhero series frequently cross over into a variety of vastly different genres. In the 1980s series The New Teen Titans, for example, the Titans battled a supernatural cult leader in one story, went off to another galaxy to participate in a space war in the following story, and then returned to Earth and became involved in an urban drama involving young runaways. The content of each of these stories is quite different, yet the same principal characters are involved.

Common costume features

A superhero's costume helps make him or her recognizable to the general public, both in and outside of fiction. Costumes are often colorful to enhance the character's visual appeal. Costumes frequently incorporate the superhero's name and theme. For example, Daredevil resembles a red devil, the design of Captain America's costume echoes that of the American flag, and Spider-Man's costume features a web pattern. The convention of superheroes wearing skin-tight costumes originated with Lee Falk's comic strip creation The Phantom.

Many features of superhero costumes recur frequently, including the following:

- Superheroes who maintain a secret identity often wear a mask, ranging from the domino masks of Green Lantern and Ms. Marvel to the full-face masks of Spider-Man and Black Panther. Most common, however, are masks covering the upper face, leaving the more indistinguishable jaw and neck areas exposed. This allows for both a believable disguise and recognizable facial expressions.
- A symbol, such as a stylized letter or visual icon, usually on the chest. Examples include DC Captain Marvel's thunderbolt and the lowercase "i" of the Incredible Family. More recognisable ones are Superman's uppercase "S" and the Bat Emblem of Batman.
- Form-fitting clothing, often referred to as tights or spandex, although the exact material is usually not identified; in cases where it is it may often be explained as due to the material being made from unstable molecules or something similar. Such material displays a character's athletic build and heroic sex appeal. The overall appearance could be described as being ostensibly nude figure drawing.
- The form-fitting costume typically utilizes a contrasting color for the gloves, boots, and pelvic region (e.g. red briefs and boots on blue tights for

Superman, or black gloves, boots, collars, and pelvic guards on red spandex for each member of the Incredible Family (Jack-Jack, however, wears a red jumpsuit with a black collar, black sleeve cuffs, black soles, and no pelvic guard), to emphasize that area.

• The fact that most male superheroes are muscular in build and wear form-fitting clothing rarely receives comment, yet the idealized figures and sometimes scanty costumes of superheroines has lead to some readers to accuse the predominantly male comic book industry of sexism.

• While a vast majority of superheroes do not wear capes, the garment is still closely associated with them, likely due to the fact that two of the most widely-recognized superheroes, Batman and Superman, wear one. The comic book series Watchmen and the movie The Incredibles, among other media sources, humorously commented on the sometimes-lethal impracticality of capes.

• While most superhero costumes merely hide the hero's identity and present a recognizable image, parts of some costumes have functional uses. Batman's utility belt and Spawn's "necroplasmic armor" have both been of great assistance to the heroes. Iron Man, in particular, wears powered armor that protects him and provides technological advantages.

• When thematically appropriate, some superheroes dress like people from various professions or subcultures. Zatanna, who possesses wizard-like powers, dresses like a magician, and Ghost Rider, who rides a superpowered motorcycle, dresses in the leather garb of a biker.

• Several heroes of the 1990s, including Cable and many Image Comics characters, rejected the traditional superhero outfit for costumes that appeared more practical and militaristic. Shoulder pads, kevlar-like vests, metal-plated armor, knee and elbow pads, heavy-duty belts, and ammunition pouches were common features.

Superheroes outside the United States

Superheroes are seen as a largely an American creation but there have been successful superheroes in other countries most of whom share the conventions of the American model. Examples include Cybersix from Argentina, Captain Canuck from Canada and the heroes of AK Comics from Egypt.

Japan is the only country that nears the US in output of superheroes. The earlier of these wore scarves (which can be just as dangerous as capes at times) either in addition to or as a substitute for capes and many wear helmets instead of masks. Ultraman, Kamen Rider, Super Sentai, Metal Heroes, Kikaider, and GekkM Kamen (and increasingly, the Chouseishin Series) have become popular in Japanese tokusatsu live-action shows, and Science Ninja Team Gatchaman and Sailor Moon are staples of Japanese *anime* and *manga*. However, most Japanese superheroes are more shortly-lived. While American entertainment companies update and reinvent superheroes, hoping to keep them popular for decades, Japanese

companies retire and introduce superheroes more quickly (usually on an annual basis) in order to shorten merchandise lines. Japanese superhero franchises are closely connected to general Japanese science fiction/fantasy, contain more complex technological and mystical ideas than most American superhero stories, and often feature more violence and killing on the part of the hero.

British superheroes began appearing in the Golden Age shortly after the first American heroes became popular in the UK [1]. Most original British heroes were confined to anthology comics magazines such as Lion, Valiant, Warrior, and 2000AD.

Marvelman, known as Miracleman in North America, is probably the most well known original British superhero (although he was based heavily on Captain Marvel). Popular in the 1960s, British readers grew fond of him and contemporary UK comics writers Alan Moore and Neil Gaiman have revived Marvelman in series that display a jaundiced and cynical slant on heroism. This attitude is also prevalent in newer British heroes, such as Zenith.

In India, Raj Comics owns a number of superheroes that possess key characteristics of Marvel/DC, but in an Indian setting. Characters such as Nagraj, Doga and Super Commando Dhruva, while somewhat akin to Western superheroes, carry Hindu ideas of morality and incorporate Indian myths.

See also: *Manga*

Character subtypes

In superhero role-playing games (particularly Champions), superheroes are informally organized into categories based on their skills and abilities. Since comic book and role-playing fandom overlap, these labels have carried over into discussions of superheroes outside the context of games:

- "Brawler": A hero who engages in direct physical conflict, but does not necessarily have any true ability to soak damage. These heroes are known for the ability to deliver punishment and to take at least some degree themselves. Spider Man and Wolverine are both examples of Brawlers.
  - "Martial Artist": A refined version of the Brawler, the martial artist hero usually has physical abilities which are mostly human rather than superhuman but possess phenomenal combat skills. Some of these characters are actually superhuman (Daredevil, Iron Fist) while others are normal human beings who are extremely skilled and athletic (Batman and related characters, Black Widow).
- "Brick/Tank": A character with a superhuman degree of strength and endurance and (usually) an oversized, muscular body, e.g., The Thing, The Hulk, Colossus, Savage Dragon.
- "Blaster": A hero whose main power is a distance attack, usually an "energy blast" e.g., Cyclops, Starfire, Static.
  - "Archer": A subvariety of this type who uses bow and arrow-like weapons that have a variety of specialized functions like explosives, glue, nets, rotary drill, etc., e.g., Green Arrow, Hawkeye, Speedy.

- o "Mage": A subvariety of this type who is trained in the use of magic that partially or wholly involves ranged attacks, e.g., Doctor Strange, Doctor Fate.
- "Gadgeteer": A hero who invents special equipment that often imitates superpowers, e.g., Forge, Nite Owl, Gizmo.
  - o "Armored Hero": A gadgeteer whose powers are derived from a suit of powered armor, e.g., Iron Man, Steel.
  - o "Dominus": A hero who controls a giant robot, a subtype common in Japanese superhero and science fiction media, e.g. Megas XLR, Big Guy, the Power Rangers
- "Speedster": A hero possessing superhuman speed and reflexes, e.g., The Flash, Quicksilver.
- "Mentalist": A hero who possesses psionic abilities, such as telekinesis, telepathy and extra-sensory perception, e.g., Professor X, Jean Grey, Saturn Girl.
- "Shapeshifter": A hero who can manipulate his/her own body to suit his/her needs, such as stretching (Mister Fantastic, Plastic Man) or disguise (Changeling, Chameleon Boy).
  - o "Size changer": A shapeshifter who can alter his/her size, e.g., the Atom (shrinking only), Colossal Boy (growth only), Hank Pym (both).

These categories often overlap. For instance, Batman is a both a skilled martial artist and gadgeteer and Hellboy has the strength and durability of a brick and the mystic arts abilities of a mage. Very powerful characters, such as Superman, Dr. Manhattan,Silver Surfer, and Martian Manhunter, can be listed in many categories; the Manhunter and Silver Surfer both excel in every category except martial arts and gadgetry.

Divergent character examples

While the typical superhero is described above, a vast array of superhero characters have been created and many break the usual pattern:
- Wolverine has shown a willingness to kill and behave anti-socially. Wolverine belongs to an entire underclass of anti-heroes who are grittier and more violent than classic superheroes, which often puts the two groups at odds. Others include Rorschach, Green Arrow, Black Canary, The Punisher, and, in some incarnations, Batman.
- Some superheroes have been created and employed by national governments to serve their interests and defend the nation. Captain America was outfitted by and worked for the United States Army during World War II and Alpha Flight is a superhero team formed and usually managed by the Canadian government.
- Many superheroes have never had a secret identity, e.g. Wonder Woman (in her current version) or the members of The Fantastic Four. Others who once had secret identities, such as Captain America and Steel, have later made their identities public. The modern Flash is a rare example of a "public" superhero who regained his secret identity.

- The Incredible Hulk is usually defined as a superhero, but he has little self-control and his actions have often either inadvertently or deliberately caused great destruction. As a result, he has been hunted by the military and other superheroes.
- Some superhero identities have been used by more than one person. A character takes on another's name and mission after the original dies, retires or takes on a new identity. Green Lantern, The Flash and Robin are notable mantles that have passed from one character to another.
- Superman, Silver Surfer, Martian Manhunter, and Captain Marvel (the Marvel Comics character) are extraterrestrials who have, either permanently or provisionally, taken it upon themselves to protect the planet Earth.
- Adam Strange, on the other hand, is a human being who protects the planet Rann.
- Thor and Hercules are mythological gods reinterpreted as superheroes. Wonder Woman, while not a goddess (anymore), is a member of the Amazon tribe of Greek mythology.
- Spawn, The Demon and Ghost Rider are actual demons, who have found themselves manipulated by circumstance into allying with the forces of good. Hellboy, however, is a demon who is heroic on his own accord.
- Some characters tread the line between superhero and villain because of a permanent or temporary change in character or because of a complex, individualistic moral code. These include Juggernaut, Emma Frost, Magneto, Catwoman, Elektra, and Venom.
- Because the superhero is such an outlandish and recognizable character type, several comedic heroes have been introduced, including The Tick, The Flaming Carrot, The Ambiguously Gay Duo, and The Simpsons' Radioactive Man. There have also been various parodies on the superhero occupation as well, for example, Cartoon Network once made a Space Ghost: Coast to Coast commercial showing superheroes and talk show hosts having their licenses renewed.

Trademark status

The terms "Super Hero," "Super Heroes," and by association, "superhero"*[2]* have been jointly trademarked by DC Comics and Marvel Comics to describe entertainment on television, *film*, and printed media (U.S. Trademark Serial Nos. *72243225* and *73222079*).

However, as an attempt to avoid the trademark, "super-hero" with a hyphen has sometimes been used as a generic spelling that covers all such heroes. In March 2006, DC and Marvel attempted to register "super-hero" as well. Some bloggers have suggested using the term "underwear pervert" to describe the characters of Marvel and DC in protest *[3] [4]*.

Origin of the trademark: From a story told by former Mego Toys CEO Marty Abrams: In the 1970's, Mego held the toy license for both Marvel and DC characters, and decided to ship cases containing characters from both publishers together. The name World's Greatest

[Superheroes](#) was printed on the packaging, and in small letters it said "Superhero is a trademark of Mego". Shortly thereafter, Mego got phone calls from its two leading superhero licensers, Marvel and DC, who both objected to Mego's claim to a trademark on a word that they had both been using for decades. A meeting was arranged, and Mego sold a share of the trademark to each publisher for a dollar. And since there wasn't any other significant superhero comic publisher around at the time, no-one challanged the trademark.

Growth in diversity

Until the 1960s, superheroes largely conformed to the model of lead characters in American popular fiction in the first half of the 20th century. Hence, the typical superhero was a white, middle- to upper- class, heterosexual, professional, 20-to-30-year-old man. A majority of superheroes still fit this description but, in subsequent decades, many characters have broken the mold.

Female characters

The first significant female superhero was DC Comics' Wonder Woman, created by psychologist William Moulton Marston in 1941 as a role model for young women. She was the only widely popular female superhero for two decades and is arguably still the most famous.

In the late 1950s and early 1960s, DC debuted female versions of prominent male superheroes, such as Supergirl, Batwoman, and Hawkgirl, as well as female supporting characters that were successful professionals, such as Superman's love interest Lois Lane, who starred in a spin-off series aimed at young female readers.

Meanwhile, Marvel Comics introduced The Fantastic Four's Invisible Girl and the X-Men's Marvel Girl, but these characters were physically weak and were portrayed primarily as romantic interests of their teammates. The 1970s saw these heroes become more confident and assertive (Marvel Girl was eventually transformed into Phoenix, arguably the most powerful character in the Marvel universe) and the launch of several series starring female superheroes, including Spider-Woman and Ms. Marvel. Initially, some characters were preachy feminist stereotypes, like Ms. Marvel and DC's Power Girl, until writers grew more accustomed to society's changing attitudes.

In subsequent decades, Elektra, Catwoman, Witchblade and Spider-Girl became stars of popular series and the X-Men, one of the few superhero teams to feature as many female characters as male, became the industry's most successful franchise. Storm, Rogue and Psylocke were some of the most popular "X-Women."

Non-Caucasian characters

In the late 1960s, superheroes of other racial groups began to appear. In 1966, Marvel Comics introduced the Black Panther, the first non-caricatured black superhero. In 1972, Luke Cage, an African-American "hero-for-hire," became the first black superhero to star in his own series while Red Wolf became the first Native American [7]. In 1974, Shang Chi, a martial arts hero, became the first Asian hero to star in an American comic book series.

Comic book companies were in the early stages of cultural expansion and many of these characters played to specific stereotypes; Cage often employed lingo similar to that of blaxploitation films, Native Americans were often associated with wild animals and Asians were often portrayed as martial artists. Subsequent minority heroes, such as the X-Men's Storm (the first black superheroine) and The Teen Titans' Cyborg avoided the patronizing nature of the earlier characters as the comics industry became more mature and diverse.

In the 1971, the series Green Lantern/Green Arrow commented on race relations with the introduction of John Stewart, a black and somewhat belligerent architect who Green Lantern's alien benefactors chose as Hal Jordan's standby, an idea that initially discomforted Jordan and was meant to discomfort some readers although he quickly proves himself. In the 1980s, Stewart became the Green Lantern permanently, making him the first black person to take the mantle of a classic superhero. The creators of the 2000s-era Justice League animated series selected Stewart as the show's Green Lantern, boosting his profile, although some fans accused the creators of Justice League of including him in lieu of other Green Lanterns merely to add diversity.

In 1993, Milestone Comics, an African-American-owned imprint of DC, introduced a line of series that included characters of many ethnic minorities, including several black headliners. The imprint lasted four years, during which it introduced Static, a character adapted into the WB Network series, Static Shock.

Non-heterosexual characters

In 1992, Marvel revealed that Northstar, a member of Alpha Flight, was homosexual, after years of implication. Although some secondary characters in Watchmen were gay, Northstar was the first openly gay superhero to have a permanent presence in a continuing series. Since then, a few other semi-prominent gay superheroes have emerged, such as Gen^{13}'s Rainmaker, The Authority's gay couple Apollo and Midnighter, and The Flash adversary-turned-supporting hero The Pied Piper.

Recently, a few characters were revealed gay in two Marvel titles, the Ultimate incarnation of Colossus in Ultimate X-Men and Wiccan and Hulkling of the Young Avengers.

Diversified teams

In 1975, Marvel revived the X-Men, introducing a new team with members culled from several different nations, including the German Nightcrawler, the Russian Colossus, the Canadian Wolverine and the Kenyan Storm. The X-Men, which became comic books' most successful franchise in the coming decade, continued to have a radically diverse roster and an underlining message of tolerance and unity. Ethnic diversity would be an important part

of subsequent X-Men-related groups, as well as series that attempted to mimic the X-Men's success.

Treatment in other media

Film

Main article: Superhero films
Superhero films began as Saturday movie serials aimed at children during the 1940s. The decline of these serials meant the death of superhero films until the release of 1978's Superman. Several sequels followed in the 1980s. A popular Batman series lasted from 1989 until 1997. These franchises were initially successful but later sequels in both series fared poorly, stunting the growth of superhero films for a time.

In the early 2000s, blockbusters such as 2000's X-Men, 2002's Spider-Man and 2005's Batman Begins have led to dozens of superhero films. The improvements in *special effects* technology and more sophisticated writing that both respects and emulates the spirit of the comic books has drawn in mainstream audiences and caused critics to take superhero films more seriously.

Animation

In the1940s, Fleischer/Famous Studios produced a number of groundbreaking Superman cartoons, which became the first examples of superheroes in *animation*.

Since the 1960s, superhero cartoons have been a staple of children's television, particularly in the U.S.. However, by the early 1980s, US broadcasting restrictions on violence in children's entertainment led to series that were extremely tame, a trend exemplified by the series Super Friends.

In the 1990s, Batman: The Animated Series and X-Men led the way for series that displayed advanced animation, mature writing and respect for the comic books on which they were based. This trend continues with Cartoon Network's successful adaptation of DC's Justice League. The comics superheroes mythos itself received a nostalgic treatment in the popular 2004 Disney/Pixar release The Incredibles.

Live-action television series

Several popular but, by modern standards, campy live action superhero programs aired from the early 1950s until the late 1970s. These included The Adventures of Superman starring George Reeves, the psychedelic-colored Batman series of the 1960s starring Adam West and Burt Ward and CBS's Wonder Woman series of the 1970s starring Lynda Carter.

The popular Incredible Hulk of the late 1970s and early 1980s, however, had a more somber tone.

In the 1990s, networks attempted several unconventional uses of the superhero genre in live action shows, including the exceptionally popular Mighty Morphin Power Rangers, adapted from the Japanese Super Sentai. Other shows targeting teenaged and young adult audiences, included Lois and Clark, Buffy the Vampire Slayer, Alias and Smallville, which retooled Superman's origin as a teen drama.

Real-life superheroes

Some real life individuals have taken-up identities and costumes resembling those of superheroes. None have taken on the sizable missions associated with fictional superheroes but have used their guises to perform civic deeds and/or highlight a cause. Examples include Terrifica, a New York City woman who *[9]* patrols bars and clubs to protect inebriated women from men and Superbarrio, a Mexico City resident who rallies for various labor rights causes *[10]*.

See also

- Supervillain

Categories: Fantasy genres

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Magical girl

Next

Magical girls (TÕs, mahM shMjo**?**) belong to a sub-genre of Japanese *shMjo anime* and *manga*.

Most famously magical-girl stories feature young girls with superhuman abilities who are forced to fight evil and protect the Earth. Notable examples include Sailor Moon, Cardcaptor Sakura, Tokyo Mew Mew, Magic Knight Rayearth, Pretty Sammy and Futari wa Pretty Cure.

Magical girls are also known in Japan as majokko (TscP, majokko**?**), literally "witch girl", though this term is generally not used to refer to modern magical girl anime.

Most consider Mahoutsukai Sally in 1966 to be the first mahM shMjo anime.

Magical Boys are much rarer, but easily identifiable as they are designed among similar lines (e.g. DNAngel) and are usually shMjo series regardless.

Neither should a magical girl be confused with a *catgirl* or a magical girlfriend. Most recently, the genres of magical girls and catgirls have been confused; either the magical girl has cat ears and tail as part of their costume or a catgirl has some form of magical powers. The former case is most notable in Tokyo Mew Mew and the latter case is most notable in Hyper Police.

Contents

- 1 General types of "magical girls"
- 2 Common themes and features
- 3 Famous examples
- 4 Outside of Japan
- 5 MahM ShMjo in Japan
- 6 External link

General types of "magical girls"

- A magical being, such as a witch or an angel, attempting to function in a mundane world. (e.g. Sally Yumeno of Sally, the Witch; Meg Kanzaki of Majokko Megu-chan)
- A mundane girl given power by a magical figure without the baggage of combat. One famous generic power is for the character to turn into an older version of herself (for example, a pop idol singer) and enjoy some of the freedom from awkward youth, which the audience identifies with. (e.g. Fancy Lala, Creamy Mami)
- A mundane girl given power, or had her own already-existing power awakened, in order to fight malevolent forces (e.g. Sailor Moon). Although they are latecomers to anime and manga compared to the previous two, this is the most famous type and has become the de facto definition of a magical girl.

Common themes and features

Magical girls generally obtain their powers from some sort of enchanted object such as a pendant, a wand, or a ribbon. By concentrating on this object, in addition to speaking a special phrase or command in some cases, a girl undergoes an intricate transformation sequence and changes to her fully powered form. A major theme of magical-girl stories is learning to harness these powers and develop them fully. Teams of magical girls often learn to combine their powers to perform massive, super-charged attacks. Powers or no powers,

though, magical girls are rarely pushovers even in mundane form, as they tend to learn ordinary acrobatics, martial arts, or other offensive and/or defensive actions, to supplement their supernatural talents.

Magical girls are not alone in their adventures. They occasionally receive the help of mysterious, magical boys. These boys sometimes disdain their female counterparts, but other times, they show romantic interest in one of the girls (or vice-versa). Another common ally is some sort of talking animal sidekick with magical powers of its own. These pets rarely participate in combat; instead, they offer advice and help train the girls in the use of their abilities.

Much of the magical girls' time is spent trying to keep their powers and their mundane identities secret. The reasons for this vary; perhaps they wish to keep their friends and family hidden from their enemies, or maybe they enjoy the thrill and the freedom their secret identities grant them — traditional Japanese ideals of womanhood have little to do with running around fighting evil in usually skimpy outfits. Other times, magical girls may simply be too embarrassed, or sometimes even outright forbidden, to let their friends and family know about their secret powers; perhaps it is their fault that the evil they fight escaped into the world in the first place, or maybe they don't want anyone to see them in their silly costumes (or uniforms if they are part of a larger team). However, despite their best attempts to keep their normal and supernatural lives separate, strange events tend to occur to magical girls in mundane life with alarming regularity, forcing them to transform and fight.

Magical girl stories tend to be upbeat and cheerful. The characters fight for idealistic causes such as love, peace, hope, and beauty — never for revenge. By forming teams, the heroines learn the values of friendship and co-operation. Even the magical girls' enemies leave them alone most of the time; the girls are the ones who pursue the enemies and attempt to thwart their plans. The genre may seem silly at first glance, but it can be intriguing due to the contrasts and conflicts the magical girls represent, caught up as they are between the masculine and feminine, childish and mature, helpless and powerful.

Famous examples

The best-known magical girls in the western world are the Sailor Senshi (Sailor Scouts/Sailor Soldiers in the English dubs) of Sailor Moon, although that series also incorporated sentai elements (a quintet of warriors rather than one) that helped redefine the magical girl concept. Cardcaptor Sakura, meanwhile, is closer to the original 'pure' concept. Somewhat of a compromise between the two approaches is the recent Pretty Cure, which is scheduled to be on North American television in fall 2006.

Outside of Japan

There are also quite a few American shows (live-action and animated) that not only are inspired by the genre, but also inspired the genre themselves.

In Japan, the Japanese dub of the American TV series Bewitched was most popular among young girls in the 1960s. This was in the formative years of Japanese animation as a genre,

and animators wanted to create a series aimed at young girls; since Bewitched was popular with them, animators decided to make a series about a witch. This witch would not be a "witch" in the usual American sense of the word (i.e. a haggard, cackling old woman who used her magic for evil purposes), but a "witch" of the same vein as Bewitched's Samantha: a "witch" who looked just like a normal person and used her magic for everyday tasks and for the good of others around her. This inspired Mitsuteru Yokoyama, best known in the U.S. as the creator of Tetsujin 28-go (Gigantor), to create Mahoutsukai Sally, and the result was one of the most popular and longest-running animation series in Japanese history.

Other magical girl series outside Japan include:

Buffy the Vampire Slayer

Charmed

I Dream of Jeannie

Jem

Princess Gwenevere and the Jewel Riders

Princess Tenko

Rainbow Brite

She-Ra

Winx Club

W.I.T.C.H. (and its animated TV series)

The magical girl phenomenon also has crossed into printed media as well often in comics such as Buffy, Elektra, Scarlet Witch and Psi-Mage and sometimes in novel form, e.g. Tamora Pierce's Circle of Magic series.

MahM ShMjo in Japan

Until the appearance of Sailor Moon, the original term "MahM ShMjo" in Japan referred exclusively to girls who did not transform themselves and used magic for acts of mercy and for helping those in need instead of suppression of evil (for example, Mako of Mahou no Mako-chan, one of the earliest examples of the genre). There were also magical girl series such as Himitsu no Akko-chan and Fushigina Melmo in which the heroines were given the power to transform themselves into whatever they wished, not for the sake of fighting evil, but for the sake of adventure. However, the term is used in the West to refer only to the latter case, though this term is still predominantly used for the former case in Japan. Mahoutsukai Sally (aka Sally, the Witch) and Mahou no Princess Minky Momo (aka Magical Princess Gigi) are hardly known in the United States (although both series were successful in Europe and the latter was released in the U.S. in a feature-length dub), though they are typical works of past MahM ShMjo in Japan.

An example of a series that transcended these two cases was Akazukin Chacha, which was a Japanese MahM ShMjo manga that portrayed adventures of the protagonist Chacha and her friends. When it was adapted to anime, Chacha became a "Magical Princess" in order to battle with villains.

External link

- [Henshin: The Mahou Shoujo Genre](#)

[Categories: Anime and manga terminology](#) [Magical girl | Superheroes in animation | Supervillains](#)

Superheroes in animation

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Superheroes have been portrayed in *animation* since the early 1940s. In the years that followed, cartoon shows featuring superheroes became a staple of children's entertainment with a few shows reaching adult audiences.

History

In late 1941, Superman became the first superhero to be depicted in *animation*, The Superman series of groundbreaking theatrical cartoons was produced by Fleischer/Famous Studios from 1941 to 1943 and featured the famous "It's a bird, it's a plane" introduction.

With the rise of television in the 1960s, superheroes have found success in animated television series geared towards children, including Filmation's Superman-Batman Adventure Hour and Grantray-Lawrence Animation's Spider-Man, featuring the "does whatever a spider can" theme song.

In the 1970s, Japanese *anime* strove to emulate American superhero cartoons with their own creations. The most successful was Kagaku ninja tai Gatchaman (Science Ninja Team Gatchaman) which became a television classic that created a template that many other anime series followed.

In the 1970s and 1980s American superhero animated series were constrained by the broadcasting restrictions that activist groups like Action for Children's Television lobbied for. The most popular series in this period, Super Friends, an adaptation of DC's Justice League of America, was designed to be as nonviolent and inoffensive as possible. The Plastic Man Comedy/Adventure Show and Spider-Man and His Amazing Friends were similarly tame. Kagaku ninja tai Gatchaman aired in North America as the Battle of the Planets but it was so severely edited for violence that plots were incoherent although it still won many fans for its distinctive take on the genre.

Starting with Batman: The Animated Series, which debuted on the Fox Network in 1992, superhero animated series gained a new maturity and respect for the comic books on which they were based. This continued with Fox's X-Men, and Spider-Man and the original series Gargoyles, which, like Batman were geared towards older audiences but accessible to kids.

The widely successful Batman: the Animated Series also had a significant influence on American animation. The show featured simple graphics but lavish animation, a style that was replicated in the sequels The New Batman Adventures and Batman Beyond and the

spinoffs, Static Shock and Superman: The Animated Series and Cartoon Network's successful adaptations of DC's Justice League and Teen Titans.

Animal superheroes

In addition to the human superheroes found in comic books, animated superhero series have often featured comedic anthropomorphic animal superheroes. These series combine two timeless niches in children's television: superheroes and funny animals. The first such series was the Superman-inspired Mighty Mouse, which was the flagship series of the Terrytoons company in the 1940s. Underdog, ThunderCats and Biker Mice from Mars are popular examples from later decades, while Teenage Mutant Ninja Turtles combined martial arts cliches and conventions with the more sci fi, fantastical, and outrageous elements of superhero stories. Currently, the most popular such series in production is Krypto the Superdog which features Superman's dog as well as Streaky the Supercat and Ace The Bathound, all more cartoony versions of original characters from the DC Universe

Categories: Animation | Superheroes

Magical girl | **Superheroes in animation** | *Supervillains*

Supervillains

Back

A supervillain is a variant of the villain character type, commonly found in comic books, *action movies* and *science fiction* in various mediums. Supervillains concoct complex and ambitious schemes to accumulate power and suppress adversaries. They often have colorful names and costumes and/or other eccentricities. Female supervillains are sometimes known as supervillainesses.

Supervillains are often used as foils to *superheroes* and other fictional heroes. Their extraordinary brainpower and/or superhuman abilities make them viable antagonists for the most gifted heroes.

Many supervillains share typical characteristics of real world dictators, mobsters, and terrorists.

Contents

- 1 Common Traits
- 2 Personality Types
- 3 Supervillains as Foils
- 4 Origins
- 5 Well-known supervillains
- 6 Well-known parodies of supervillains
- 7 Other uses

Common Traits

While supervillains vary greatly, there are a number of attributes that define the character. Most supervillains have at least a few of the following traits:

- A desire to commit spectacular crimes and/or rule the world—or in some cases an entire universe—through whatever means necessary.
- A generally irritable and spiteful disposition and contempt for heroes, ordinary civilians, lackeys, and anyone else who may get in their way.
- A sadistic nature and tendency to revel in their sociopathic behavior and/or supposed intellectual superiority
- An enemy or group of enemies that he or she repeatedly fights.
- A desire for revenge against said enemies. The method of revenge often goes beyond simply killing them to making them suffer before death, such as using deathtraps.
- A brilliant scientific mind that he or she chooses to use for evil (see also mad scientist and evil genius).
- Superhuman abilities or special skills, similar to those of superheroes. Frequently, these skills are gained through selfish meddling with science as opposed to the "natural" or "accidental" gifts possessed by superheroes. Compare the origins of the Green Goblin or Doctor Octopus to their nemesis Spider-Man.
- A dark and threatening-looking headquarters or lair, the location of which is usually kept secret from police, superheroes and the general public. Examples include Magneto's headquarters Asteroid M and The Legion of Doom's Hall of Doom. However, some supervillains who feel secure from prosecution live and work in palatial buildings, such as Doctor Doom's castles in his country of Latveria and the office buildings and research facilities of the Green Goblin's alter ego Norman Osborne. Others are mobile and do not have one particular base of operations.
- A theme by which he or she plots his crimes. For example, The Riddler plots his crimes around riddles, puzzles and word games and Mysterio plots his around movie *special effects*.
- Although super villain "team-ups" occasionally occur and some supervillain teams exist, such as the Brotherhood of Mutants and Sinister Six, most supervillains do not collaborate with one another but employ a team of simple-minded and expendable henchmen to assist them. Some supervillains, such as Darth Vader and Cobra Commander, control entire armies.
- Due to a cowardly nature or physical inequality to their foes, some supervillains manipulate events from behind the scenes. These include Lex Luthor, a physical weakling compared to Superman, and Ernst Stavro Blofeld of the James Bond novel and film series.
- A strong commitment to their criminal profession to the point where they will quickly resume their activities in their favorite area immediately after escaping prison or recovering from serious injury.

- A refusal to accept responsibility for personal mistakes and setbacks in favor of blaming their enemies
- A back story or origin story that explains how the character transformed from an ordinary person into a supervillain. The story usually involves some great tragedy that marked the change. In the case of many supervillains, including Two-Face, Magneto, Doctor Doom, and some versions of Lex Luthor, this story involves a one-time friendship with their future foe.

Personality Types

One thing that supervillains do not share is motivation; characters choose to become supervillains for many different reasons:

Red Skull, Lex Luthor, Professor Moriarty, and many others are portrayed as outright evil and power-hungry. Few writers attempt to portray them with any redeeming qualities. This approach was common in the Golden Age of Comic Books, but subsequent writers prefer more complex villains. Marvel Comics writer/editor Stan Lee often says it is more important that fans sympathize with villains than heroes.

Darth Vader, Venom, Zen-Aku, and the Green Goblin, have fallen under some corrupting influence. In some cases, such as the ending of Star Wars: Return of the Jedi, the character overcomes his or her manipulator and is able to somewhat redeem himself.

Sabretooth, Typhoid Mary, The Joker and most other Batman villains are criminally insane and incapable of controlling their murderous urges.

Sandman, Electro and Blob are simply thugs with superhuman abilities. They often work as henchmen of more ambitious and intelligent supervillains.

Man-Bat, The Lizard and Sauron undergo werewolf-like transformations into animalistic creatures that cannot control their savagery.

Mr. Mxyzptlk, Impossible Man and Q, are tricksters who torment heroes for their own pleasure.

Skeletor, Davros, Lord Zedd and Brainiac are extraterrestrials and their behavior is either common or encouraged on their home planets.

A few characters deemed supervillains actually have goals that could be considered noble but pursue them in extreme ways. The best-known example is the X-Men's enemy Magneto, a Holocaust survivor who seeks to end the human oppression of mutants, but uses war and terrorism to accomplish his goals. John Sunlight, featured in Doc Savage pulp magazines, Syndrome of the movie The Incredibles, and Ozymandias of the comic book series Watchmen have large-scale utopian goals but are resort to destructive measures to implement them.

Japanese anime and tokusatsu series often feature noble villains, similar to the type described above. This type shows a sort of respect for his or her foe. As a common plot device, they, or one of their comrades or kin, owe a debt to the hero and work to repay it. However, when the debt is paid, the villain continues with his or her crimes.

A few supervillains, such as Galactus personify forces of nature and cannot be judged by simple standards of morality.

In the Modern Age of Comic Books, heroes and villains have generally become less morally absolute. While many superheroes were portrayed as psychologically complex and morally fallible, if not questionable, villains have also become more multifaceted. Psychological impulses and personal tragedy were often explored as motivations behind their behavior. During this time, many villains were "redeemed" and, either permanently or provisionally, became anti-heroes. Examples include Magneto, Elektra, Venom, Sandman, Catwoman, Emma Frost, Juggernaut and Mystique

Supervillains as Foils

Many supervillains are portrayed as an inversion of their foe. For example, Wolverine constantly tries to contain his animalistic urges, while Sabretooth fully embraces his. Batman is a humorless character with a foreboding appearance, while The Joker is a comical character with a colorful appearance. The Incredible Hulk is the raging, reckless alter ego of a brilliant scientist while The Leader is the intelligent, conniving alter ego of a person of average intellect and both were transformed by gamma radiation.

Occasionally, this contrast is more direct. Bizarro is an alternate reality version of Superman from a "Bizaro World" in which everything is an inversion of its DC Universe counterpart (In the current DC Comics continuity, however, he is a flawed clone of Superman.) Like Captain Marvel, Black Adam was once a protégé of the wizard Shazam, but used his powers for evil and has returned to challenge Marvel, wearing a costume that parodies his.

These contrasts help build-up the mythic grandeur of superhero and villain relationships and allow the villain to serve as a foil for the hero.

Origins

By most definitions, the first supervillain was Professor Moriarty, the arch enemy of Arthur Conan Doyle's detective Sherlock Holmes, introduced in 1891. Dr. Fu Manchu, the antagonist of several popular novels of Sax Rohmer, is credited with popularizing many of the typical characteristics of the modern supervillain, including his sadistic personality, his desire for world domination, and his use of sinister lairs and themed crimes and henchmen. Rohmer's work had a strong influence on Ian Fleming, whose James Bond novels and their film adaptations further popularized the image of the supervillain in popular culture.

The first supervillain who wore a bizarre costume was the Lightning, from the 1938 *film* Fighting Devil Dogs, which preceded the first superhero, Superman.

The first supervillain to regularly battle a Superhero was Ultra-Humanite, who first appeared in Action Comics #13 (1939).

Well-known supervillains

Cobra Commander, mysterious leader of the terrorist Cobra Organization in various G.I. Joe-related comic books and animated series.

 Darkseid, ruler of the Hellish planet of Apokolips and galactic conqueror, enemy of the New Gods and the DC Comics superhero community in general.
 Darth Vader, Black-cloaked Sith Lord in the original trilogy of Star Wars films, adversary of Luke Skywalker and the Jedi Knights.
 Davros, physically crippled but scientifically ingenious alien adversary of the Doctor; creator of the Daleks and sometimes their leader.
 Doctor Doom, mad scientist, wizard, and dictator of the fictional country of Latveria, arch-enemy of the Fantastic Four and adversary of the Marvel Comics superhero community in general.
 Doctor Octopus, mad scientist with four tentacle-like metal arms, adversary of Spider-Man.
 Ernst Stavro Blofeld, international terrorist leader and arch-enemy of James Bond during the early years of the film series.
 Fu Manchu, the prototype of the modern supervillain, antagonist of several novels by Sax Rohmer.
 Green Goblin, millionaire-by-day/costumed-madman-by-night, arch-enemy of Spider-Man.
 The Joker, clown-impersonating psychopath with a warped sense of humor, arch-enemy of Batman.
 Khan Noonien Singh, genetically engineered superhuman with plans for multi-world domination, adversary to the original Star Trek crew.
 The Kingpin, supremely powerful New York mafia boss, adversary of Daredevil and the Marvel Comics superhero community in general.
 Lex Luthor, in early incarnations, a cold-hearted mad scientist; in later, a billionaire industrialist and white collar criminal, arch-enemy of Superman.
 Loki, trickster god and arch-enemy of Thor in both Marvel Comics and Norse mythology.
 Magneto, mutant leader with the ability to control magnetism, protector of his people at all costs, arch-enemy of the X-Men.
 Megatron, leader of the evil robot group the Decepticons from the Transformers animated series.
 Ming the Merciless, interplanetary despot, adversary of Flash Gordon.
 The Penguin, self-styled "gentleman of crime," adversary of Batman.
 Palpatine, former Galactic Senator and Chancellor-turned-Sith lord and galactic emperor in the Star Wars film series.
 Professor Moriarty, criminal genius and adversary of Sherlock Holmes, arguably the first supervillain. Holmes described him as "the Napoleon of crime."
 The Riddler, question mark-clad criminal with an obsessive compulsive to forewarn police and heroes of his crimes with complex riddles and word games, enemy of Batman.
 The Shredder, leader of the ninja crime gang the Foot Clan and arch-enemy of the Teenage Mutant Ninja Turtles.
 Skeletor, other-dimensional conqueror and arch-enemy of He-Man.
 Venom, A half-man, half-alien symbiote with a desire for revenge and a frequent Spider-Man adversary.

Well-known parodies of supervillains

Because the supervillain is such a common but distinct character type in modern fiction, several parodies have been created. Some of the best-known include:

Mr. Burns, crotchety power plant owner on The Simpsons, takes on the role of supervillain in various episodes, as when he builds a device to block out the sun which causes Waylon Smithers to remark: "He's gone from regular villainy to cartoonish super-villainy!" At least one episode featured a shot of Mr. Burns with the Darth Vader theme playing. Mr Burns also bears a likeness of the Evil Emperor Palpatine, another villains in the Star Wars saga.

Stewie Griffin, diabolically ingenious, talking baby of the TV series Family Guy. In earlier episodes attempted to control the weather to rid the world of broccoli, and his biggest aspiration is to kill his mother, Lois. Latter episodes have portrayed him as merely inconsiderate, prematurely grumpy and possibly gay.

Dr. Evil, bumbling criminal mastermind and adversary of Austin Powers in a series of spy film spoofs.

The Brain, from the cartoon series Animaniacs and one of the titular stars of the spin-off show, Pinky and the Brain, is a diminutive lab mouse bent on global conquest.

Syndrome, hyperactive and schizophrenic evil genius and superhero-wannabe from the computer animated film The Incredibles, and arch-enemy of the Incredible Family.

O'Malley, the main villain and common adversary of both sides in the second and third seasons of the machinima series Red vs Blue, is an over-the-top supervillain caricature. He frequently uses clichés and ridiculous dialogue such as "You foolish fools will never defeat me! You're far too busy being foolish!", or "Prepare for an oblivion, for which there is no preparation!", usually accompanied by extreme close-ups of his helmet visor, and followed by evil laughter. He also has a penchant for plans that are unlikely to succeed, such as an effort to conquer the universe with a weather control machine (it was pointed out in a deleted scene on the Red vs Blue Season 3 DVD that it wouldn't help him fight anything in space.)

Professor Chaos, the recurring alter ego of Butters, a fourth grader on the animated series South Park, seeks to spread fear and chaos as revenge upon the world that has forsaken him (made him socially unpopular), but has a problem with scale. Exploits include switching people's soup at a restaurant, attempting to destroy the ozone layer by spraying regular aerosol cans and flooding the planet by leaving the backyard hose on. Once suffered an existential crisis prompted by the fact that all of his plans had previously been done on The Simpsons.

Dark Helmet, and the Spaceballs. A parody of Darth Vader with a new and creative twist: underneath his massive helmet is a short man wearing a tie.

Casanova Frankenstein is the villain in the 1999 movie Mystery Men. He employed several gangs of themed henchmen including the "Disco Boys." His goal was to destroy Champion City with a doomsday machine.

Other uses

- Linux users occasionally use the term "Supervillain" as a comical self-reference, inspired by the Switch to Linux cartoon by Chris Hill. The cartoon

features a character named Steve, who describes how Linux helps him become a Supervillain.

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Amerime

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Amerime, sometimes americanime, is a term referring to a style of *animation* that emulates the ubiquitous Japanese *anime* style. Though most of these works are created by and primarily shown in the U.S. (hence the name), it should be noted that not all Amerime is of American origin; for example, one recent series, Totally Spies!, is created by French company Marathon. In some cases, Amerime can also refer to "true" anime works done by Japanese studios but based on American content (i.e., the 2006 Witchblade anime, Demashita! Powerpuff Girls Z). In a few cases, amerime will refer to original anime works edited drastically enough that it has essentially become an entirely different series.

The term is sometimes used as a derogatory by critics and fans of *anime* and *limited animation* alike, for a number of reasons, among them the idea that the "Americanization" of anime is untrue to original works, or that original "amerime" works are insulting to "true" anime (that made in Japan). This view is not held by all fans.

Contents

- 1 History
- 2 Examples of Amerime
- 3 See also

History

As predecessors, Amerime owes to *Amerimanga* and La nouvelle manga, due to *manga* influences affecting the American and Franco-Belgian comic book industries; at the same time, the increasing amount of Japanese anime series coming into the US, starting mainly with Robotech (possibly the first series labeled as "amerime", though other Americanized anime series were broadcast as early as the 1950s) impacted a generation of writers, animators and artists. On a similar level, Japanese cinema, such as *jidaigeki*, also influenced directors and others. As the Japanese artforms created an impact, creators within the two regions began to emulate the styles, dynamics, and cliches of the Japanese forms.

Visually, there are still some differences between true anime and Amerime, and in some cases, enough so that it can be spotted by most *fans of the genre*, this could be considered somewhat ironic, as the very presence the same demographic behind anime is the driving force behind Amerime. While anime from Japan tends to immerse the characters, actions and settings in a Japanese context due to the experiences of the creators, Amerime tends to place

little stock in these or will sometimes leave such devices out entirely. This has caused critics of the style to refer to Amerime as nothing more than retrofitting anime styling to western plotlines. Additionally, Amerime is recut for US television and audiences, and will oftentimes have a different pace than its Japanese counterparts. Another difference is fanservice; where it may be present to some degree or other in most anime works, Amerime will often forgo this.

Going the other way, at least two American animated television series have singled out anime styling with sarcastic intent in single episodes: South Park (with "Chinpokomon" and "Good Times With Weapons") and The Angry Beavers. South Park has a notable drawing style, which was itself parodied in "Brittle Bullet", the fifth episode of the anime FLCL, released several months afer "Chinpokomon" aired. Furthering the cycle is Teen Titans, an Amerime that references FLCL on multiple points[1].

Examples of Amerime

Aeon Flux
Avatar: the Last Airbender
Ben 10
Code: LYOKO (Although, this series was created in France)
Hi Hi Puffy AmiYumi
Jackie Chan Adventures
Kappa Mikey
Martin Mystery
Megas XLR
Samurai Jack
Super Robot Monkey Team Hyperforce Go!
Teen Titans
The Boondocks (TV series)
W.I.T.C.H.
Totally Spies!
Xiaolin Showdown

See also

- Amerimanga
- Limited animation

Categories: Anime and manga terminology | Animation History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited

Animation camera

A motion picture camera specially adapted for frame-by-frame shooting *animation* or *stop motion*, also called a *rostrum camera*. It consists of a camera body with lens and film magazines, a stand that allows the camera to be raised and lowered, and a table, often with both top and underneath lighting. The artwork to be photographed is placed on this table.

Some manufacturers of animation cameras:

- Acme (USA)
- Crass (Germany)
- Neilson-Hordell (UK)
- Oxberry (USA)

Since most animation is now produced digitally, new animation cameras are not widely manufactured. Video cameras and scanners have taken their place.

Categories: Filming | Animation

Animation stand

An animation stand is any kind of device assembled for the filming of animation that is to be placed on a flat surface, including cel animation, graphic animation, clay painting animation, and *silhouette animation*.

Traditionally, the flat surface that the animation rests on is some kind of table that an animation cameraperson sits at. Pegs made specifically for animation are embedded into the table, in at least two slots allowing the pegs to slide from side to side, permitting horizontal movement of images, but can also be easily fixed into position for the accurate positioning ("registration") of the artwork.

Opposite the cameraperson is a series of supporting arms and supports, on top of which is mounted a film or video camera, pointing down toward the artwork, which films the artwork, frame-by-frame, as it is slowly moved and changes by the operator.

The vertical positing of the camera, always shooting down, is the main componant that defines an animation stand, as opposed to a *stop motion* set-up, or other equipment arrangements for animation production.

Animation stands can be home made, from metal or even wood, such as those owned by Portland, Oregon animator Jim Blashfield and Los Angeles animator Mike Jittlov, and still accomlish impressiuve animation production, or they can be elaborate (and expensive) professionally made precision-metal systems that allow for the compuerised movements of both the art and the camera, as has been traditionally used by professional animation studios and special effects facilities such as the Walt Disney studio and George Lucas's Industrial Light and Mafic (ILM) facilities.

Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Anime

History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga
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Contents

Anime (¢Ëá, *Anime*?) is a medium of *animation* originating in Japan, with distinctive character and background aesthetics that visually set it apart from other forms of animation. While some anime is entirely hand-drawn, computer assisted animation techniques are quite common. Storylines are typically fictional; examples of anime representing most major genres of fiction exist. Anime is broadcast on television, distributed on media such as DVD and VHS, or included in computer and video games. Anime is influenced by Japanese comics known as *manga*. Some anime storylines have been adapted into live action films and television series.

History

Main article: History of anime

The history of anime begins at the start of the 20th century, when Japanese *filmmakers* experimented with the *animation* techniques that were being explored in France, Germany, United States and Russia. During the 1970s, anime developed further, separating itself from its roots, and developing unique genres such as *mecha*. In the 1980s, anime was accepted in the mainstream in Japan, and experienced a boom in production. The mid-to-late '90s, on into 2000, saw an increased acceptance of anime in overseas markets.

Terminology

The Japanese term for animation is ¢Ëáü·çó (animshon, pronounced: /QnimeÐfon/), written in katakana. It is a direct transliteration and re-borrowed loanword of the English term "*animation*", though there exists a theory that the word comes from the French animé (animated, "ah nee MAY") or "les dessins animés" (animated drawings). The Japanese term is abbreviated as ¢Ëá (anime, pronounced: /Qnime/). Both the original and abbreviated forms are valid and interchangeable in Japanese, but as could be expected the abbreviated form is more commonly used.

As with a few other Japanese words such as Pokémon and Kobo Abé, anime is sometimes spelled as animé in English with an acute accent over the final e to cue the reader that the letter is pronounced as [e].

In Japan, the term is a broad one, and does not specify an animation's nation of origin or style. In English speaking countries the word is used usually only to refer to animated programming of Japanese origin. However, Some non-Japanese works are erroneously called anime if they borrow stylistically from the medium.

Syntax and morphology

Anime can be used as a common noun, "Do you watch anime?" or as a suppletive adjective, "The anime Guyver is different from the movie Guyver." It may also be used as a mass noun, as in "How much anime have you collected?" and therefore is never pluralized "animes" (nouns are never pluralized in Japanese). However, in other languages where anime has been adopted as a loan word, it is sometimes used as a count noun in singular and in plural as in Danish "Jeg tror, jeg vil se en anime" ("I think I'll watch an anime") and Hvor mange anime'er har du nu?" ("How many anime do you have now?").

Synonyms

Anime is sometimes referred to by the portmanteau [Japanimation](), but this term has fallen into disuse. [Japanimation]() saw the most usage during the 1970s and 1980s, which broadly comprise the first and second waves of anime fandom, and had continued use up until before the mid-1990s anime resurgence. In general, the term now only appears in nostalgic contexts. The term is much more commonly used within Japan to refer to domestic animation. Since anime or animshon is used to describe all forms of animation, Japanimation is used to distinguish Japanese work from that of the rest of the world.

In more recent years, anime has also frequently been referred to as manga in European countries, a practice that may stem from the Japanese usage: In Japan, **manga** can refer to both animation and comics (although the use of manga to refer to animation is mostly restricted to non-fans). Among English speakers, manga usually has the stricter meaning of

"Japanese comics". An alternate explanation is that it is due to the prominence of Manga Entertainment, a distributor of anime to the US and UK markets. Because Manga Entertainment originated in the UK the use of the term is common outside of Japan.

Characteristics

Anime features a wide variety of artistic styles which vary from artist to artist and is characterized by stark, colorful graphics and stylized, colorful images depicting vibrant characters in a variety of different settings and storylines, aimed at a wide range of audiences.

Genres

Anime has many genres, with as many as traditional, live action cinema. Such genres include *action*, *adventure*, children's stories, *comedy*, *drama*, erotica (*hentai*), medieval *fantasy*, occult/*horror*, romance, and *science fiction*.

Most anime includes content from several different genres, as well as a variety of thematic elements. This can make categorizing some titles very difficult. A show may have a seemingly simple surface plot, but at the same time may feature a far more complex, deeper storyline and character development. It is not uncommon for a strongly action themed anime to also involve humor, romance, and even poignant social commentary. The same can be applied to a romance themed anime in that it may involve a strong action element.

Genres and designations that are specific to anime and manga:

(For other possible genres, see list of movie genres*.)*

- *BishMjo*: Japanese for 'beautiful girl', blanket term that can be used to describe any anime that features pretty girl characters, for example Magic Knight Rayearth
- *BishMnen*: Japanese for 'beautiful boy' blanket term that can be used to describe any anime that features "pretty" and elegant boys and men, for example Fushigi Ykgi
- Ecchi: Derived from the pronunciation of the letter 'H'. Japanese for 'indecent sexuality'. Contains mild sexual humor, for example Love Hina.
- *Hentai*: Japanese for 'abnormal' or 'perverted', and used by Western Audiences to refer to pornographic anime or erotica. However, in Japan the term used to refer to the same material is typically Poruno or Ero. Example: La Blue Girl.
- *Josei*: Japanese for 'young woman', this is anime or manga that is aimed at young women, and is one of the rarest forms. Example: NANA.
- Kodomo: Japanese for 'child', this is anime or manga that is aimed at young children, for example Doraemon.

- *Mecha*: Anime or manga featuring giant robots, example Mobile Suit Gundam.
- Moé: Anime or manga featuring characters that are extremely perky or cute, for example Little Snow Fairy Sugar.
- *Progressive*: "Art films" or extremely stylized anime, for example Voices of a Distant Star.
- *Seinen*: Anime or manga similar to ShMnen, but targeted at teenage or young male adults, for example Oh My Goddess!.
- Sentai/Super Sentai: Literally "fighting team" in Japanese, refers to any show that involves a superhero team, for example Cyborg 009.
- *ShMjo*: Japanese for 'young lady' or 'little girl', refers to anime or manga targeted at girls, for example Fruits Basket.
  - o *MahM shMjo*: Subgenre of shMjo known for 'Magical Girl' stories, for example Sailor Moon.
- *ShMjo-ai/yuri*: Japanese for 'girl-love', refers to anime or manga that focus on love and romance between female characters, for example Revolutionary Girl Utena.
- *ShMnen*: Japanese for 'boys', refers to anime or manga targeted at boys, for example Dragon Ball Z.
  - o MahM shMnen: Male equivalent of MahM ShMjo, for example DNAngel.
- *ShMnen-ai/yaoi*: Japanese for 'boy-love', refers to anime or manga that focus on love and romance between male characters. This term is being phased out in Japan due to references to pedophilia, and is being replaced by the term "Boys Love" (BL). An example of this style is Gravitation.

Some anime titles are written for a very specific audience, even narrower than those described above. For example, Initial D and éX-Driver concern street racing and car tuning. Ashita No Joe is about boxing. Hanaukyo Maid Team is based on the French maid fantasy.

Recently, the National Child Exploitation Coordination Centre of Canada had incorrectly classified all anime as "*hentai*", giving an improper impression of the content of most anime and manga series. Complaints about the article's content and improper citations caused the NCECC to revise the citations but not the content.

Music

Anime uses music as an important artistic tool. Anime soundtracks are big business in Japan, and are often times met with similar demand as chart topping pop albums. It is for this reason that anime music is often composed and performed by 'A-list' musicians, stars, and composers. Skilled BGM (background music) composers are highly respected in the anime fan community. Anime series with opening credits use the opening theme song as a quick introduction to the show. The most frequent use of music in Anime is background music or BGM. BGM is used to set the tone of a given scene, for example Neon Genesis Evangelion 's "Decisive Battle" is played when the characters are making battle preparations

and it features heavy drum beats and a militaristic style which highlights the tension of the scene and hints at the action to follow.

The theme song (also referred to as the Opening song or abbreviated as OP) usually matches the overall tone of the show, and serves to get the viewer excited about the upcoming program. Insert songs and ending songs (abbreviated ED) often make commentary about the plot or the program as a whole, and are often times used to highlight a particularly important scene. Opening and ending themes, as well as insert songs, are frequently performed by popular musicians or Japanese idols, so in this way, songs become a very important component of an anime program. In addition to the themes, the seiyk for a specific anime also frequently releases CD for their character, called Image Albums. Despite the word "image" in the CD's name, it only contains music and/or "voice messages" (where the seiyk talks with the audience or about herself), making the listener think that the character him/herself is singing. Another type of Anime CDs release are Drama CD, featuring songs and tracks which makes use of the seiyk to tell a story, often not included in the main anime.

Animation process

Techniques

The drawing style used in anime that is created for television is counter productive to the animation process. The anime style has an emphasis on detail that subsequently creates difficultly with meeting production schedules and budgets, which is in contrast to animation styles that have design ethics that stress simplicity. Thus, the anime style has a philosophy of applying more effort into each of a few drawings than less effort into one of many.

Osamu Tezuka adapted and simplified many Disney animation precepts to reduce the budget costs and number of frames in the production. This was intended to be a temporary measure to allow him to produce one episode every week with an inexperienced animation staff. Some animators in Japan overcome production budgets by utilizing different techniques than the Disney or the old Tezuka/Otsuka methods of animating anime. Due to reduced frame rate, several still shots and scrolling backgrounds, scenes are created with a greater focus on quality than the rest of the production. Animator Yasuo Ltsuka was a pioneer of this technique. Directors such as Hiroyuki Imaishi (Cutey Honey, Dead Leaves) simplify backgrounds so that more attention can be paid to character animation. Other animators like Tatsuyuki Tanaka (in Koji Minamoto's Eternal Family in particular) use squash and stretch, an animation technique not often used by Japanese animators; Tanaka makes other shortcuts to compensate for this. Anime studios use techniques to draw as little new animation as possible such as using dialogue that involves only animating mouths while the rest of the screen remains absolutely unchanged, a technique familiar to Western animation styles.

ome higher-budgeted television and OVA (*Original Video Animation*) series also forego the shortcuts found in most other anime. Classic films, such as those produced by Toei Animation up until the mid 1960s, and recent big budget films, such as those produced by the enormously successful Studio Ghibli have much higher production budgets, due to their anticipated success at the box office.

Another unique aspect of anime not found in other commercial animation markets is the lack of a directorial system. Animation productions tend to keep to a set style by the director or animation director. In Japan starting with the animation director Yoshinori Kanada (as a means to save time and money) allowed each animator to bring their own individual style to the work. An example of this is the The Hakkenden that showed constantly shifting styles of animation from episode to episode, based upon the key animator that worked on that particular episode.

Many non-Japanese cartoons are starting to incorporate mainstream anime shortcuts and symbols in an attempt to appeal to the sizable anime fanbase in many countries, to cut costs, as an effort to be viewed more like art, and sometimes simply because of creators' own interest in anime.

Style

While different titles and different artists have their own unique artistic styles, many stylistic elements have become common to the point that they are described as being definitive of anime in general, and have been given names of their own. A common style is the large eyes style drawn on many anime characters, credited to the influence of Osamu Tezuka, who was inspired by the exaggerated features of American cartoon characters such as Betty Boop and Mickey Mouse and from Disney's Bambi. Tezuka found that large eyes style allowed his characters to show emotions expressions distinctly. Cultural anthropologist Matt Thorn argues that Japanese animators and audiences do not perceive such stylized eyes as inherently more or less foreign. [1] When Tezuka began drawing Ribbon no Kishi, the first manga specifically targeted at young girls, Tezuka further exaggerated the size of the characters' eyes. Indeed, through Ribbon no Kishi, Tezuka set a stylistic template that later shMjo artists tended to follow. Another variation of this style is "chibi" or "*super deformed*"; which usually feature huge eyes, an enlarged head, and small body.

Other stylistic elements are common as well; often in comedic anime, characters that are shocked or surprised will perform a "*face fault*", in which they display an extremely exaggerated expression. Angry characters may exhibit a "vein" or "stressmark" effect, where lines representing bulging veins will appear on their forehead. Angry women will sometimes summon a mallet from nowhere and strike someone with it, leading to the concept of *Hammerspace*. Male characters will develop a bloody nose around their female love interests (typically to indicate arousal, based on an old wives tale).**[2]** Embarrassed characters will invariably produce a massive sweat-drop, which has become something of a stereotype of anime.

The degree of stylization varies from title to title. Some titles make extensive use of common stylization: FLCL, for example, is known for its wild, exaggerated, stylization. In

contrast, titles such as Only Yesterday, a film by Isao Takahata, take a much more realistic approach, and feature no stylistic exaggerations.

Companies

Anime is produced by Anime companies. It is common for several companies to collaborate on different aspects of an anime to produce the finished product. Profits are gained by television and box office release and also by retail release, commonly through the sale of DVDs. Merchandise is also a source of substantial income.

Production types of anime

Most anime can be categorized as one of three types:
- Films, which are generally released in theaters, represent the highest budgets and generally the highest video quality. Anime movies that have broken profit earning records include Akira, Ghost in the Shell, and Spirited Away. Some anime *films* are only released at film or animation festivals and are shorter and sometimes lower in production values. Some examples of these are Winter Days, and Osamu Tezuka's Legend of the Forest. Other types of films include compilation movies, which are television episodes edited together and presented in theaters for various reasons, and are hence a concentrated form of a television serial. These may, however, be longer than the average movie. There are also theatrical shorts derived from existing televisions series and billed in Japanese theaters together to form feature-length showing.
- Television series anime is syndicated and broadcast on television on a regular schedule. Television series are generally low quality compared to OVA (Original Video Animation) and film titles, because the production budget is spread out over many episodes rather than a single film or a short series. Most episodes are about 23 minutes in length, to fill a typical thirty-minute time slot with added commercials. One full season is 26 episodes, and many titles run half seasons, or 13 episodes. Most TV series anime episodes will have opening credits, *closing credits*, and often an "eyecatch", a very short scene, often humorous or silly, that is used to signal the start or end of the commercial break (as "bumpers" in the United States are used in a similar fashion). "Eyecatch" scenes are often found in TV series anime and are generally similar throughout the series. The ending credits are often followed by a preview of the next episode. Some anime television shows are as follows; Inuyasha, Gundam Seed, Zatch Bell, Saint Seiya, and Sailor Moon.
- OVA (*Original Video Animation*; sometimes OAV, or Original Animated Video) anime is often similar to a television miniseries. OVAs can be any number of episodes in length; one-shots are particularly short, usually less than film-length. They are most commonly released directly to video. As a general rule OVA

anime tends to be of high quality, approaching that of films. Titles often have a very regular, continuous plot best enjoyed if all episodes are viewed in sequence. Opening credits, closing credits, and eyecatches may sometimes be found in OVA releases, but not universally.

Franchising

It is common for one title to spawn several different releases. A title that starts as a popular television series may have a movie adapted from it at a later date. An example is Tenchi Muyo! Originally an OVA, it spawned three movies, three television series, and several spin-off titles and specials. Not all successors to an anime are a sequel to the original story. Prequels and alternate stories are commonly adapted from the original.

Western distribution

Commercial appeal

Character and plot development can be important attributes to anime series. While there are episodic series, many anime have plots that advance and have characters that mature with the progression of the series. The different approaches to storytelling which many anime employ caught the interest of some people, which allowed anime to develop a fanbase outside of Japan. Anime has become commercially profitable in western countries as early commercially successful western adaptions of anime, such as Astro Boy, have revealed.**[3]**

Licensing

Anime is available outside of Japan in localized form. Licensed anime is modified by distributors through dubbing into the language of the country. The anime may also be *edited* to alter cultural references that may not be understood by a non-Japanese person and certain companies may remove what may be perceived as objectionable content. This process was far more common in the past, when anime was largely unheard of in the west, but its use has declined on recent years because of the demand for anime in its original form. This "light touch" approach to localaization has proved popular with fans as well as viewers formerly unfamiliar. The popularity of such methods is evident by the success of Naruto and Cartoon Network's Adult Swim programming block, both of which employ minor edits. The "light touch" approach also applies to DVD releases as they often include both the dubbed audio and the original Japanese audio with subtitles, are typically unedited, and lack commercials. Anime editied for television may be released on DVD "uncut" (e.g. Blue Gender).

Fansubs

Although it is a violation of copyright laws in many countries, some fans watch fansubs, recordings of anime series that have been subtitled by fans. Watching subtitled Japanese versions, though not necessarily downloaded fansubs, is seen by many enthusiasts as the prefered method of watching anime. The ethical implications of producing, distributing, or watching fansubs are topics of much controversy even when fansub groups do not profit from their activities or cease distribution of their work once the series has been licensed outside of Japan.

See also

- Animated cartoon
- Animation
- Anime industry
- History of Anime
- Manga
- Traditional animation
- Amerime

Terminology

- Catgirl
- DMjinshi or Doujinshi
- Hentai
- Otaku

Lists

- Animated television series

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Categories: *Animation | Anime | Film*
History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

History of anime

The history of *anime* begins at the start of the 20th century, when Japanese filmmakers experimented with the *animation* techniques that were being explored in the West. Though filmmakers in Japan experimented with animation earlier, the first widely popular anime series was Osamu Tezuka's Astro Boy (1963). During the 1970s, anime developed further, separating itself from its Western roots, and developing unique genres such as *mecha*. Notable shows in this period include Lupin III and Mazinger Z. During this period several filmmakers became famous, especially Hayao Miyazaki and Mamoru Oshii.

In the 1980s, anime was accepted in the mainstream in Japan, and experienced a boom in production. The start of the Gundam franchise, and the beginnings of Rumiko Takahashi's career began in this decade. Akira set records in 1988 for the production costs of an anime.

The 1990s and 2000s saw an increased acceptance of anime in overseas markets. Akira and Ghost in the Shell (1995) became famous worldwide. The series Dragon Ball Z became a worldwide success. Other series like Neon Genesis Evangelion and Cowboy Bebop were popular in Japan and attracted attention from the West. Spirited Away shared the first prize at the 2002 Berlin Film Festival and won the Academy Award for Best Animated Feature in 2003, and Innocence: Ghost in the Shell was featured at the 2004 Cannes Film Festival.

The earliest known anime (discovered in 2005) was produced circa 1907 and consists of fifty frames drawn directly onto a strip of celluloid. The untitled short depicts a young boy writing the Chinese characters for "moving picture"(;), then turning towards the viewer, removing his hat, and offering a salute. The creator's identity is unknown.

Contents

The First Generation of Japanese Animators

Sadly very few complete animations made during this time have survived until now. The reasons vary, but they are mostly commercial. After they had their big time, reels (being property of the cinemas) were sold to smaller cinemas in the country and then disassembled and sold as strips or single frames.

Shimokawa Oten: A political caricaturist and cartoonist, who worked for the magazine Tokyo Puck. He was hired by Tenkatsu to do an animation for them. Due to medical reasons, he only was able to do five movies, including Imokawa Mukuzo - Genkanban no maki, before he returned to his previous work as a cartoonist.

Kouchi Jun'ichi: A caricaturist and painter, who also had studied watercolor painting. 1912 he also entered the cartoonist sector and was hired for an animation by Kobayashi Shokai later in 1916. He is viewed as the technically most advanced Japanese animator in the 1910s. His works include around 15 movies.

Kitayama Seitaro: Unlike the other pioneers of his era, Kitayama made animations on his own, not being commissioned by larger corporations. He even founded his own animaton studio Kitayama Eiga Seisakujo (which was closed due to lack of commercial success). His animation technique was the chalkboard animation and, later, paper animation (with and without preprinted backgrounds).

The Second Generation of Japanese Animators

Murato Yosuji, Kimura Hakuzan, Yamamoto Sanae and Ofuji Noboro were students of Kitayama Seitaro and worked at his film studio. Masaoka Kenzo, another important animator, worked at a smaller animation studio. In 1923, the Great KantM earthquake destroyed most of Kitayama studio and the residing animators spread out and founded studios of their own, knowing that one could make money with the production of animations.

During this time, the first youth protection laws were adopted, which also lead to censorship of some early animations for children under the age of 15. On the other hand, films that offered educational value were supported and encouraged by the Monbusho (the Ministry of Education). Hundreds of thousands of yen were spent for this purpose. Animation

had found a persistent place in scholastic, political and industrial use, which lead to high demand of new content.

During the War

In the 1930s the Japanese government began enforcing cultural nationalism. This also lead to a strict censorship and control of published media. Many animators were urged to produce animations which enforced the Japanese spirit and national affiliation. The movies were shown in NEWS-Cinemas as an opinion-forming limbering filler and were very famous, in fact (after Japan had its own support of movie material through the newly-founded Fujifilm) News-Cinemas boomed and together with it the animation industry reached a peak in officially shown movies. At that time many small studios were closed or fused to bigger studios until only three big studios remained on the broad market.

Disney had a strong influence on the animators at that time, but due to commercial issues Japanese animations at that time didn't have a high production standard, but were rather pale imitations of Disney productions (repeating scenes and gags, afterrecording of sound and so on). Disney also used sound film very early but that was too expensive for most Japanese studios until the mid 30s.

Until the 30s the Japanese movie industry was dominated by the cinemas, who commissioned animations from small studios or single animators. Due to the fusing and enlarging of animation studios bigger projects were possible, but the necessary money didn't come from the Monbusho or a big cinema combine. Many animations were instead commissioned by the military, showing the sly, quick Japanese people (often depicted as monkeys) winning against enemy forces.

In 1942 MomotarM no Umiwashi (C*Înwò, Momotaro's Sea Eagles) by Geijutsu Eigasha, all together 37 minutes in length, became the longest and technically most advanced eastern animation to date. It showed the story of a navy unit, which consisted of the human Momotaro and several animal species representing the far eastern races fighting together for a common goal. At the time this movie was the third longest animated movie with only Disney's Snow White and Fleischer's Gulliver's Travels being longer. Three years later (April 12, 1945) Shouchiku Douga Kenkyuusho produced the 74-minute-long animation Momotaro - Umi no Shinpei (C*Îwn^u, Momotaro's Divine Sea Warriors). This film is considered the first feature length Japanese animation.

Toei Animation and Mushi Productions

In 1948, Toei Animation was founded and produced the first color anime feature film in 1956, Hakujaden (The Tale of the White Serpent, 1958). This film was more Disney in tone than modern anime with musical numbers and animal sidekicks. It was released in the US as Panda and the Magic Serpent. Throughout the 1960s and into the early 1970s Toei continued to release these Disney-like films and eventually also produced two of the most well known anime series, Dragon Ball 1986 and Sailor Moon 1992.

Toei's style was also characterized by an emphasis on each animator bringing his own ideas to the production. The most extreme example of this is Isao Takahata's film Hols: Prince of the Sun (1968). Hols is often seen as the first major break from the normal anime style and the beginning of a later movement of "*auteuristic*" or "*progressive anime*" which would eventually involve directors such as Hayao Miyazaki and Mamoru Oshii.

A major contribution of Toei's style to modern anime was the development of the "money shot". This cost-cutting method of animation allows for emphasis to be placed on important shots by animating them with more detail than the rest of the work (which would often be limited animation). Toei animator Yasuo Ltsuka began to experiment with this style and developed it further as he went into television.

Osamu Tezuka started a rival production company called Mushi Productions. The studio's first hit Mighty Atom became the first popular anime television series in 1963. Contrary to popular belief, Atom was not the first anime series broadcast in Japan; that honor falls to Manga Calendar, which began broadcasting in 1962. However, Atom was the first series to feature regular characters in an ongoing plot. American television, which was still in its infancy and searching for new programming, rewrote and adapted Atom for the United States in 1964, retitled as Astro Boy. The success of Atom in Japan opened the doors for many more anime titles to be created, including Mitsuteru Yokoyama's Tetsujin 28-go (later released in the U.S. as Gigantor), Tezuka's Jungle Emperor (later released in the U.S. as Kimba the White Lion) and Tatsuo Yoshida's Mach Go Go Go (later released in the U.S. as Speed Racer), which was produced by Tatsunoko Production Co., Ltd.

By the late 1960s anime began to branch out into new areas. Tezuka began this branching out with several experimental, adult-oriented films known as the Animerama films. The three films are 1001 Nights (1969), Cleopatra (1970), and Belladonna of Sadness (1973). Belladonna is the most experimental of the three, providing an inspiration for Revolutionary Girl Utena (1997). In addition the first adult oriented TV show Lupin III (1971) was broadcast at this time.

The 70s

During the 1970s, the Japanese film market fell apart due to competition from television. Toei slowly got out of the production of lavish Disneyesque musicals and focused mainly on producing TV series. Also, Mushi Productions went bankrupt spreading many animators into new studios such as Madhouse Production and Sunrise. As a result of these two events, many young animators were thrust into the position of director before they would have been promoted to it. This injection of young talent allowed for a wide variety of experimentation.

An example of this experimentation is with Isao Takahata's 1974 television series Heidi. This show was originally a hard sell because it was a simple realistic drama aimed at children. Most TV networks thought the TV show wouldn't be successful because children needed something more fantastic to draw them in. "Heidi" wound up being an international success being picked up in many European countries and becoming popular there. In Japan it was so successful that it allowed for Miyazaki and Takahata to start up a series of literary based anime called World Masterpiece Theatre. Even though Miyazaki and Takahata left in the late 1970s, this series lasted until the mid-1990s.

Another genre known as *mecha* came into being at this time. Some early works include Mazinger Z (1972-74), Science Ninja Team Gatchaman (1972-74), Space Battleship Yamato (1974-75) and Mobile Suit Gundam (1979-80). These titles showed a progression in the science fiction genre in anime, as shows shifted from more superhero-oriented, fantastical plots to somewhat more realistic space operas with increasingly complex plots and fuzzier definitions of right and wrong. One famous example would be that of Char Aznable from Mobile Suit Gundam who changed from antagonist in the original series to tenuous ally in the sequel series, Zeta Gundam and back to the villain for the movie Char's Counterattack.

The 80s

This shift towards space operas became more pronounced in the late 1970s due to the commercial success of Star Wars. This allowed for the early space opera "Space Battleship Yamato" to be revived in a theatrical version. This theatrical version of Yamato is seen as the basis of the anime boom of the 1980s, referred to as the Golden Age of Anime.

Two events happened at the time of this shift from superhero Giant Robots to elaborate Space Operas. A subculture in Japan (who later called themselves *Otaku*) began to develop around animation magazines such as Animage or later Newtype. These magazines popped up in response to the overwhelming fandom that developed around shows such as Yamato in the late 1970s.

In addition a major component of anime from a technical perspective developed with Yoshinori Kanada an animation director (who worked on Yamato) who allowed individual key animators working under him to put their own style of movement as a means to save money. In many more "auteuristic" anime this formed the basis of an individualist animation style that is unique to Japan (in commercial animation). In addition, Kanada's animation was inspiration for Takashi Murakami and his Superflat art movement.

In the United States the popularity of Star Wars had a similar, but much smaller, effect on the development of anime. Gatchaman was reworked and edited into Battle of the Planets in 1978 and again as G-Force in 1986. Space Battleship Yamato was reworked and edited into Star Blazers in 1979 and finally, and perhaps most infamously, Robotech (1985) was created from three anime titles, The Super Dimension Fortress Macross, Super Dimension Cavalry Southern Cross and Genesis Climber Mospeada. The first organized American "*otaku*" developed as fans of these series.

The Otaku culture became more pronounced with Mamoru Oshii's adaptation of Rumiko Takahashi's popular manga Urusei Yatsura 1982. Yatsura would allow Takahashi to become a household name in anime despite her humble origins as a doujinshi artist. As for Oshii he would begin to break away from fan culture and take a more auteuristic approach with his 1984 film Urusei Yatsura 2: Beautiful Dreamer. This break with the otaku culture would allow Oshii to experiment much further later in his career.

The otaku subculture had some effect on people who were entering the industry around this time. The most famous of these people were the amateur production group Daicon Films which would become Studio Gainax. Gainax began by making films for the Daicon Scifi conventions and were so popular in the otaku community that they were given a chance to

helm the biggest budgeted (to that point) anime film, Royal Space Force: The Wings of Honneamise (1987).

One of the most influential anime of all time, Nausicaä of the Valley of the Wind (1984), was made during this time period. The film gave extra prestige to anime allowing for many experimental and ambitious projects to be funded shortly after its release. It also allowed for its director Hayao Miyazaki and his long time colleague Isao Takahata the ability to set up their own studio under the supervision of former Animage editor Toshio Suzuki. This studio would become known as Studio Ghibli and its first film was Castle in the Sky (1986).

Around the same time as Nausicaa a new medium was developed for anime the *OVA*. These OVAs were direct-to-home-video series and or movies that catered to much smaller niche audiences. The first OVA was Moon Base Dallos' (1983-1984) directed by Mamoru Oshii. Dallos was a flop, but Megazone 23 (1985) was the first real success in this market. Shows such as Patlabor had their beginnings in this market and it proved to be a way to test less marketable animation against audiences.

The OVA was also responsible for allowing the first full-blown *anime* pornography with OVA's such as Cream Lemon (1984). (see also *hentai*).

The late 1980s, following the release of Nausicaa, saw an increasing number of high budget and/or experimental films. In 1985 Toshio Suzuki helped put together funding for Oshii's experimental film Angel's Egg (1985). The OVA market allowed for short experimental pieces such as Take the X Train, Neo-Tokyo, and Robot Carnival(all three 1987).

Theatrical releases became more ambitious each film trying to outclass or out spend the other film all taking cues from Nausicaa's popular and critical success. Night on the Galactic Railroad (1985), Tale of Genji (1986), and Grave of the Fireflies (1987) were all ambitious films based on important literary works in Japan. Films such as Char's Counterattack 1988 and Arion (1986) were lavishly budgeted spectacles. This period of lavish budgeting and experimentation would reach its zenith with two of the most expensive anime film productions ever: Royal Space Force: The Wings of Honneamise (1987) and Akira (1988).

Most of these films didn't make back the costs to produce them. Neither Akira nor Royal Space Force: The Wings of Honneamise were box office successes in Japan. As a result large numbers of anime studios closed down, and many of experimental productions began to be favored less over "tried and true" formulas. Only Studio Ghibli was to survive a winner of the many ambitious productions of the late 1980s with its film Kiki's Delivery Service (1989) being the top grossing film for that year earning over $40 million at the box office.

Despite the failure of Akira in Japan, it brought with it a much larger international fan base for anime. When shown overseas the film was a cult hit that would eventually become a symbol of the medium for the West. The domestic failure and international success of Akira, combined with the bursting of the bubble economy and Osamu Tezuka's death in 1989, brought a close to the era.

The 90s to the present

After this boom some people perceived a decline in overall quality of anime. Budgets fell and many ambitious projects weren't funded. There was a brief renaissance after the success

of Hideaki Anno's Neon Genesis Evangelion (1995) but things still aren't going very well in the Japanese market. Most of the attention and consequently the more ambitious projects are being aimed for the West. Starting in 1995 with Macross Plus, Memories, and most famously Ghost in the Shell (1995), there was a rush to get a prestigious large budget anime film to US audiences. Memories was unable to be released even though it was intended for international audiences because the license holder in Japan wanted too much money for the American distribution rights.

In 1995, Hideaki Anno directed and wrote what is probably the most controversial anime show ever written, Neon Genesis Evangelion. This show became popular in Japan among anime fans and became known to the general public through mainstream media attention. It is believed that Anno originally wanted the show to be the ultimate otaku anime designed to revive the failing anime industry, but midway through production he also made it into a heavy critique of the culture eventually culminating in the controversial, but quite successful (it grossed over $10 million) film The End of Evangelion (1997). Anno would eventually get so fed up with the anime industry that he'd go on to produce live action films.

Many scenes in the Evangelion TV show were so controversial that it forced TV Tokyo to clamp down on censorship of violence and sexuality in anime. As a result when Cowboy Bebop (1998) was first broadcast it was shown heavily edited and only half the episodes were aired. The censorship crackdown has relaxed a bit, but Evangelion had a major effect on the television anime industry as a whole.

In addition Evangelion started up a series of so-called "post-Evangelion" shows. Most of these were giant robot shows with some kind of religious or difficult plot. These include RahXephon, Brain Powerd, and Gasaraki. Another series of these are late night experimental TV shows. Starting with Serial Experiments Lain (1998) late night Japanese television became a forum for experimental anime with other shows following it such as Boogiepop Phantom (2000), Texhnolyze (2003) and Paranoia Agent (2004).

An art movement started by Takashi Murakami that combined Japanese pop-culture with postmodern art called Superflat came began around this time. Murakami asserts that the movement is an analysis of post-war Japanese culture through the eyes of the otaku subculture. His desire is also to get rid of the categories of 'high' and 'low' art making a flat continuum, hence the term 'superflat'. His art exhibitions are very popular and have an influence on some anime creators particularly those from Studio 4°C.

In contrast to these experimental trends the same time period has also been characterized by a trend towards extreme emphasis on *otaku* subculture. Many shows are currently being shown on late night television that are often based on h-games and are made solely for a die hard otaku audience. Examples of works in this genre of often fanservice heavy series includes Green Green (2003), Mahoromatic (2001), and Hand Maid May (2003). These shows have been criticized by some critics as being sexist (with many idealized depictions of submissive women) and destroying the artistic vitality of the anime industry due to relying on fan desires over any kind of artistic advancement. At the same time some these shows have turned out to be very profitable in Japan.

The 90's also saw the rise of Pokémon, which some could call one of the most successful anime ever created. The popular video game series spawned a television show lasting several seasons, a Broadway production, several movies, a trading card game, toys, and much more.

The late 1990s and 2000s also saw the increased acceptance of anime in overseas markets. Cowboy Bebop was widely popular in Japan and attracted attention in the West. Miyazaki's Spirited Away shared the first prize at the 2002 Berlin Film Festival and won the Academy Award for Best Animated Feature in 2003, and Oshii's Innocence: Ghost in the Shell was featured at the 2004 Cannes Film Festival.

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See also

- History of animation
- List of animated feature films

Categories: History of animation | Anime History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga

Anime genres

Harem	**anime**
H	**dMjinshi**
Josei	
Magical	**girl**
Mecha	**anime**
Seinen	
Shojo	
Shonen	

Harem anime

A harem comedy is a term for an *anime* or *manga* story wherein one male character is surrounded by — often living with — several female characters. The term is a creation of Western fans, the Japanese simply calling such shows lovecomi (love comedies), although the concept is well known to Japanese fans as well. It describes a situation where a lead male of a 'generic' quality cohabits with many pretty girls, who through the course of a storyline show varying degrees of affection towards him. In many cases, such series are adaptations of dating simulation games, or designed to appeal to a similar audience, especially *seinen* publications.

The original use of the term arguably began in the U.S. with the success of Tenchi Muyo!, and since then has typically had negative or satirical connotations. The discontent usually stems from several tropes used, such as accusations that male leads are blatant audience surrogates (or self inserts) who would never attract any sort of attention from women. More generally, many fans feel the premise itself is overused and typically fallen back upon when writers run out of ideas or are reluctant to pursue a romantic decision that may upset fans.

Contents

- 1 Design and criticism
- 2 Male characters
- 3 Female characters
- 4 Examples often cited by fans
- 5 Gender variants

Design and criticism

The prototypical harem anime features a number of characters, usually with a minimum of one boy and three or more girls whose personalities are often stock characters popular in moé fandom. The term does not necessarily imply sexual connotations. Most members of the "harem" have some level of emotional attachment to the lead, ranging from romantic interest to casual friend to a sibling figure. Overall many casts are depicted as a family/friend unit and the seriousness of romantic entanglement can vary considerably.

Fandom sometimes complains that most females in harem comedies tend to be -- or at least, have become -- stock characters with little or no originality to their designs. Many harem comedies build tension on humorous misunderstandings, typically with female characters lashing out emotionally for no good reason, causing some fans to complain that this humor is at best repetitive and at worst sexist and violent. Most also have a remarkable lack of male characters besides the lead, which is explained by the author either wishing to control the size of an already large cast, or having no particular desire to design other male characters the (male) fandom will not be interested in. Many shMjo works have equivalents to harems, but shMnen and seinen are perceived as more overtly sexualized than shMjo.

Some fans argue that the *various girls* create a better chance that for audience members to find a girl appealing to their tastes, and the male character is someone they can directly relate to in a humorous fashion. Also, the lead's interest is often concentrated on one particular girl, thus negating the "harem" accusation" - unless the writers have decided to keep their options open. This may happen if writers wish to assess a female character's popularity with fandom before advancing the plot.

Male characters

Male characters are few and usually invoked only when necessary, but harem series are generally believed to need at least one audience surrogate. The [Male Lead](#) is usually at least of high school age. His parents and family are either very tolerant of his situation or not present at all (he has moved out, parents have died, etc.). Typically wishy-washy Everyman characters, occasionally the personality of a "delinquent with a heart of gold" is a alternative option. Thrust into compromising situations, his responses are restrained by varying degrees of "loser" attributes. This can include simple bad luck, extreme shyness and awkwardness with girls in general, or being a complete nerd. Leads may have female friends on occasion, but in a strictly Platonic fashion. They also bear the brunt of any of a series's humor, including the physical.

Other optional males include the [Rival](#), a polar opposite of the lead who is designed for the audience to dislike, or the lead's non-descript friends, who serve as an envious peanut gallery oblivious to his troubles. Another option is a capable, older male who the lead looks up to and wishes to emulate.

Female characters

This list is intended to give common examples found in harem series, but in many stories these traits are mixed or fused.

- The Lead Girl is a prominent female character implied to have the "best chance" of ending up with the lead male, often by simple virtue of being the first member of the cast the Male Lead meets. A common debate amongst fans is whether the existence of this character negates the concept of a "harem", which is perhaps one reason the resolution in her relationship with the lead is usually delayed extensively. (Love Hina's Naru Narusegawa is a prime example.) She also tends to be a broadly drawn character (but see Magical girlfriend). She may, in contrast, be a member of another stereotype in addition. (Akane Tendo, Ranma ½) She may share many of his worries, but is usually much better at disguising insecurities, consequently seeming more confident and capable. Her clumsiness can be a source of embarrassment, resolved with the quick and infamous use of over-the-top slapstick.
- The Housewife usually has a demure personality and quiet graceful bearing, doting on other characters. They are more frequent in non-harem situations, perhaps because they are usually guarantees in shipping. (e.g., Aoi Sakuraba, Ai Yori Aoshi.)
  - A Princess role is similar but can take a satirical tone, implying a stuck-up, snotty attitude and a scheming nature. They usually do not get along with tomboys. (e.g., Princess Ayeka from Tenchi Muyo!)
- The Tomboy (bokukko) is often depicted as refreshingly frank and direct compared to the other girls. She is often identified as a roughneck with a love of parties, sports, drinking, and fun in general -- or alternatively, rude, messy, obnoxious, and destructive to peace in the household. Her relationship with the lead male is sometimes a simple friendship with the occasional teasing. Tomboys are usually sexually aggressive, if only playfully, towards the lead or even the other girls. Many speak with an Kansai accent (considered rougher by Tokyo standards), or even with masculine pronouns. (Mitsune "Kitsune" Konno from Love Hina is a good example.)
  - Some less easygoing tomboys are Warriors, who have a strict and well-honed dedication to sword fighting or martial arts, usually to the detriment of their social lives. They are often overly serious for their age, have problems making friends and identifying with their peers, and have such a lack of experience dealing with boys (who sometimes fear them) that they have an extreme aversion to guys in general. (Love Hina 's Motoko Aoyama is another good example.)
- The Foreigner is a good-natured caricature of a non-Japanese person (usually European or American Caucasian), with some knowledge of Japanese culture to make them easier to write. Ensuing culture shock is often source of humor. Many of these characters are also biracial or bilingual as a result, although the latter is sometimes only referred to rather than depicted. This avoidance is slightly more common in anime, since textual translations in manga are easier than finding a seiyuu who can portray a convincing accent. The Foreigner usually

plays a "sisterly" role - fond of the Male Lead, but without any sexual or romantic desire, as opposed to the stronger romantic interest of the Little Sister type. (e.g., Kaolla Su, from Love Hina).

• The Competitor is a character whom the male might consider more attractive in some ways than the Lead Girl, but who has a serious drawback in her personality. The Lead Girl knew her before the story begins, and had fights with her at that time. The top example is Ran from Urusei Yatsura; also, Peorth from Oh My Goddess!.

• The Rich Girl is mostly a parody of a wealthy girl, similar to the American "Archie Comics's" Veronica. Her wealth is displayed in ludicrous vehicles, in her large house and its many antiques, and in displays of ritualized obedience by her many servants. Obviously she does not move in with the male, and she is the least likely to end up with the male lead (e.g., Ayaka Yukihiro from Negima: Magister Negi Magi).

• The Carefree Girl is a character who doesn't feel the anxieties that the others do. She is stereotypically a girl whose life and personality are sunny, and who relaxes in the sun. Very often she is blonde and tanned, though she speaks Japanese fluently. Either she has hidden wealth which plays no part in the story, or is a fool. She is very often quite clumsy, making mistakes which the other characters have to fix. The top example is Mihoshi from Tenchi Muyo, who is both a fool and the daughter of an important personage of the galaxy. Karin Aoi in DNA² is trying to set herself up as carefree, but she's the main source of the problems in the story. (Example: Mutsumi Otohime from Love Hina.)

• The Monosyllabic Girl is a derivative of the mascot animal, such as Mokona from Magic Knight Rayearth, who is capable of saying only one syllable (Puu) in varying intonations to express emotions. Chi from Chobits is the prime example; almost all she says episode after episode is "Chi". Such a character need not literally say only one syllable; Ren from Yumeria says "Mone" a lot. These characters are extremely attentive to the male lead, and aren't really social. Their debility adds mystery, but it dehumanizes them as well.

• Little Sisters are the youngest female characters, usually seeing the lead character as a big brother (sometimes with frequent use of the title 'oniichan') or a nonthreatening crush object. Interestingly, this character is one of the most variable types. On one extreme, she may be a painfully shy, self-conscious wallflower, while on the other she is upbeat and immensely cheerful. These characters may be controversial because their frequency in doujinshi is sometimes perceived as a deliberate appeal to lolicon (e.g., Fuuka and Fumika from Negima or Tenchi Muyo 's Sasami).

• The Slightly Older Woman appears in the story because harem shows focus on the teenage male audience, who notice that teenage girls have not yet reached their peak of attractiveness. When set in a high school, there may be a member of the faculty or service personnel who is in her twenties and drop-dead gorgeous. Her part in the story is to gently put down all instances of attentiveness

by the teenage boys. An early example of this type is Sakura, from Urusei Yatsura; also, Urd from Oh My Goddess! and Bloodberry from the Saber Marionette series.

- The Android is, as in the direct translation from the Japanese term, a man-made living creature. She has neither any family history nor expectation of continuing the extended family herself. Since she has not learned to display feminine graces, either, she represents the difference between the sexes without any superficialities, as perceived by adolescent males. It is the void in her personality that is attractive to some of them, who feel they could do anything with her. Some literal Robot women also appear, and can serve as any of the other types. Some merely represent the duties and obligations in society by their programming, while others are designed to learn and evolve. Because of potential misunderstandings, this is another potentially 'serious' archetype that is often the focus of parody.

  o The Mystic is a similar character, with an otherworldly or offbeat personality, with supernatural overtones instead of scientific ones. Both are often uses as vehicles for off-hand self-parody or black humor (e.g., Chachamaru Karakuri from Negima, Kanna from Happy Lesson).

- A Nanny is a capable, wise adult character (preferably female) who serves as the final authority figure of the group, perhaps a landlord or more distant relative (e.g., grandfather Yosho in Tenchi Muyo or Haruka Urashima in Love Hina). Although these characters may intervene in extreme circumstances, they are usually relaxed and uncritical to the point of near-irresponsibility.

- The typical Genius is extremely skilled in the sciences, and consequently is often depicted as a cute version of a mad scientist, usually with the associated lack of tact and foresight with her creations. Her abilities allow for more fanciful plot devices. This archetype is often associated with Washuu in Tenchi Muyo.

  o In contrast, the Prodigy or Otaku can be a satirical depiction, since these characters usually display great skill only in a certain hobby or interest while being woefully inept at most others (e.g. Hakase Satome from Negima).

Examples often cited by fans

- Ai Yori Aoshi is a recent anime going for a dual concept of both magical girlfriend and pseudo-harem anime. While the two leads are clearly in a relationship early in the story, they do live with a cast of other girls from whom they must keep the relationship a secret.
- Chobits is an anime which has a haremesque relationship between the main character Hideki Motosuwa, his android Chii, Takako Chimizu, and Yumi Omura. This is not the focus of the anime, however, and the latter two are quickly paired off.
- Dual! has its harem mixed in with a *Mecha* parody.
- Elfen Lied is probably the most violent anime that one would put into the harem category. Despite the blood and gore accompanying most episodes, there is plenty of romantic play and jealousy to go around.
- Galaxy Fraulein Yuna is a variant on the harem anime archetype; the main character is a schoolgirl, and her extensive list of unusual admirers are also girls.
- Geobreeders somewhat counts as a harem anime where a young boy works with an all-girl squad to rid the world of phantom cats and make a profit out of it.
- Girls Bravo features scenes in which the male lead is transported to a mysterious planet that has a population of 90% female. When his lady-interest follows him back to Earth, a couple other fems join in the fracas and contribute the aspects of their varying personalities to the main story.
- Hanaukyo Maid Tai is generally considered to be a blatant, albeit tongue-in-cheek maid-harem anime.
- Hand Maid May is a similarly blatant maid-harem anime. With servant-androids similar to Chobits, the anime is much more light-hearted. Kazuya Saotome is surrounded by the real life girl-next-door Kasumi Tani, and the Cyberdolls May, Sara, Rena, Kai and Mami.
- Happy Lesson has few romantic elements at all, and female characters who dote on the lead are (from their viewpoint) mother figures.
- Ichigo 100% is another recent example of the harem anime archetype. While its classification is sometimes questionable due to the male lead's primary fixation on the (apparent) female lead, his wishy-washiness and his apparent reluctance to make a firm commitment (spurred, it seems, by his attempt to avoid hurting any of the girls), combined with his attraction to all the main female characters, makes this a de facto harem anime.
- Love Hina is another famous series which, in younger audiences, has supplanted Tenchi Muyo!'s title as the Typical Harem Anime.
- Maburaho is an interesting example in which three females, all gifted in magic, are after the same boy who can only use magic a limited number of times.
- Negima: Magister Negi Magi with a cast of more than thirty girls, is still thought as a harem anime, although the male lead is only nine years old.

- Ranma ½ takes the simple harem idea and makes it far more complex. Since the lead male character is also female, his/her main harem members consist of four females and one male, with many other potential candidates of both genders appearing episodically. In addition, the lead female, who is also a member of the first harem, has a harem of her own consisting of at least three males, one of whom is also a member of the first harem. Two of the other females in the first harem also have their own small harems. When you include rivals, the situation becomes even more convoluted.
- Shuffle! - both the game and the series contains all the elements of a typical harem, with a unique group of characters to hold viewers' interest. Originally a hentai game, the anime stands on its own with one male surrounded by 5 females characters.
- Tenchi Muyo!, especially the later television series, contains most of the common elements. Although certainly not the first, is considered by many American fans to be the prototypical (or at least most famous) harem anime.
- Urusei Yatsura is a definitive harem manga and television series, although the appearance of the female characters is episodic.
- Vandread is an example of the genre, but not in its purest form. While there are three male characters living among hundreds of girls, this anime focuses more on sci-fi themes. It does provide a nice twist to the harem concept by depicting females in a more dominant role.

Gender variants

Series like Fruits Basket, Ouran High School Host Club and Fushigi Ykgi could easily be considered female-oriented harem animes, each having a fairly ordinary female lead surrounded by a number of handsome, talented men who are devoted to her. There are also examples in obscure *BL* titles.

Categories: Anime and manga terminology
Harem anime | H dMjinshi | Josei | Magical girl | Mecha anime | Seinen | Shojo | Shonen

Josei

Josei manga (Japanese: s', lit. "woman", IPA /d'osei/; also known as red+su (ìÇ£ü[1]) or redikomi (ìÇ£[3]ß), lit. "ladies' comics"), is a genre of *manga* or *anime* created mostly by women, for late teenage and adult female audiences. The male equivalent to josei is *seinen*. In Japanese, the word josei means only "female" and is not directly indicative of sexual matter.

The stories tend to be about everyday experiences of women living in Japan. Though there are some that cover high school, most cover the lives of adult women. The style also

tends to be a more restrained, realistic version of *shMjo*, keeping some of the wispy features and getting rid of the very large sparkly eyes. There are exceptions in the style described above, but what defines josei is some degree of stylistic continuity of comics within this particular demographic (the same is true with different demographics that have different stylistic tendencies).

In addition, unlike shMjo manga, josei comics can portray realistic romance (as opposed to mostly idealized romance). A subset of josei comics are comics that are aimed at women about homosexual male relationships, much like but not to be confused with *yaoi*; josei tending to be both more explicit and with more mature storytelling. Josei is also known for a very sexual edge; many of the magazines have some of the raunchiest porn produced in Japan.

Josei is sometimes used within *anime* or *manga*, mostly by male characters, to refer to a sexual preference for older women, as contrasted with lolicon.

Examples

Blue
Gokusen (anime and manga)
Happy Mania (manga)
Tramps Like Us (manga) Japanese title: Kimi wa Petto
River's Edge (manga)
Honey and Clover (manga and anime)

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Mecha anime

Super Robot

In some works of *science fiction*, mecha (singular or plural, less frequently meka, mechs (singular: mech) or giant robots) are piloted or remote-controlled limbed vehicles. They are generally, though not necessarily, bipedal.

The term "mecha" is derived from the Japanese abbreviation for the English word "Mechanical" In Japanese, "mecha" encompasses all mechanical objects, including cars, guns, computers, and other devices. English speakers have repurposed the term to mean only the vehicles described above.

In most science fiction stories in which they appear, mecha are war machines: essentially armored fighting vehicles with legs instead of treads or wheels. Some stories, such as the Japanese manga Patlabor, also encompass mecha used for civilian purposes such as heavy construction work, police functions, or firefighting.

Some sci-fi universes posit that mecha are the primary means of combat, with conflicts sometimes being decided through gladiatorial matches. Others represent mecha as one

component of an integrated military force, supported by and fighting alongside tanks, fighter aircraft, and infantry.

The distinction between smaller mecha and their smaller cousins (and likely progenitors), the powered armor suits, is blurred; according to one definition, a mecha is piloted while a powered armor is worn. Anything large enough to have a cockpit where the pilot is seated is generally considered a mecha.

The first occurrence of mecha in fiction is thought to be the novel The War of the Worlds by H. G. Wells where the Martians use tripod walkers very similar to mecha.

Rarely, mecha has been used in a *fantasy* convention, most notably in the *anime* series The Vision of Escaflowne and Maze *anime*. In those cases, the mecha designs are usually based on some alternative or 'lost' science-fiction technology from ancient times.

Contents

East and West

Mecha are quite popular in Japanese *manga*, and by extension *anime*. In Western entertainment, they are occasionally seen in video games, especially the action, strategy and simulation genres, but the most well-known Western context for mecha is BattleTech. The original BattleTech - a tabletop strategy game - has been the basis of numerous MechWarrior computer games and a role-playing game and is the origin of the related term "mech". Other products bearing the BattleTech name include a collectible card game, books, comics and an animated TV series. FASA, the company that produced BattleTech, was sued for copyright infringement for using several mecha designs from Macross and other anime series without the proper copyright licenses1 (the first edition of BattleTech, then named BattleDroids, actually included two Japanese 1/144 model kits from the Fang of Sun Dougram *anime* series). After FASA closed its doors the BattleTech line was sold to WizKids, who now produce Classic Battletech and MechWarrior: Age of Destruction, a collectable miniatures game.

Though designs vary widely in both eastern and western mecha, there is a general difference in style. Japanese mechs tend to be anthropomorphic as opposed to the more vehicular western types, and it is not unusual for Japanese mecha to perform difficult acrobatic maneuvers while some western machines are designed to simply plod forward. Fingered hands are much more common on eastern mecha; western designs often just have upper limbs with permanent weapon emplacements.

However, these observances are hardly a rule. The comparison probably comes up due to the humanoid Gundams being the most iconic of Japanese mecha, versus BattleMechs being one of the most well known American. With a number of the original series of BattleMechs being based off of Macross mecha, it hardly makes gun arms a uniquely American feature. Neither are humanoid types with hands exclusively Japanese (a great amount of Battletech mechs from the Inner Sphere faction have hands), the iconic Sentinels from the X-Men being one such example (although aside from Sentinel Squad O*N*E, Sentinels are technically not mecha, because they lack a pilot). The inverse of this rule applies as well, as Eastern mechs in the Battletech style do exist, mainly in the GunGriffon universe.

The word 'mech' is used to describe such vehicles considerably more often in western entertainment than in Asian entertainment. "Mech" as a term originated from BattleTech (where it is often written as 'Mech, short for BattleMech or OmniMech), and is not used in Japan in other contexts except as an unintentional misspelling of 'mecha' (With the exception of the Japanese version of BattleTech, which attempts to retain the English word.) In Japanese, 'mecha' is the more frequent term (see 'Other meanings' below), though in the series themselves they are seldom known as such.

The mecha genre of anime

In *anime*, 'mecha' is a genre that features the vehicles and their pilots as the central characters. Here, the average mecha are usually twenty feet tall at the smallest, outfitted with a wide variety of weapons, and quite frequently have tie-ins with toy manufacturers. The Gundam franchise is an excellent example: Gundam toys and model kits (produced by the Japanese toymaker Bandai) are ubiquitous in Japan.

Mecha anime and manga differ vastly in storytelling and animation quality from title to title, and content ranges all the way from children's shows to ones intended for an older teen or adult audience.

Some mecha are capable of transformation (Macross to name but one) or combining to form even bigger ones (see Voltron). Go Nagai is also often credited with inventing this in 1974 with the television series Getter Robo.

History

The genre started with Mitsuteru Yokoyama's 1956 *manga* Tetsujin 28-go (which was later animated in 1963 and also released abroad as Gigantor). Its inclusion is debatable however, as the robot was controlled by remote instead of a cockpit in the machine. Not long after that the genre was largely defined by author Go Nagai, into something considerably more fantastical. Mazinger Z, his most famous creation, was not only the first successful Super Robot anime series, but also the pioneer of the genre staples like weapons that were activated by the hero calling out their names ("Rocket Punch!"). It was also a pioneer in die-cast metal toys such as the Chogokin series in Japan and the Shogun Warriors in the U.S., that were (and still are) very popular with children and collectors. Getter Robo, for its part, was the first combining robot, something that became a frequent design theme and was aggressively imitated in similar mecha shows.

The appearance of Gundam in 1979 is considered to have broken the mecha genre into two subsets: the *super robot* show, which focused on ultratech mecha that often had elements of mysticism and tend to use a "monster of the week" format; and the real robot show, in which the mecha are shown as tools rather than semi-mystical creations, and the focus is less on the machines and more on the pilots. The introduction of Mobile Suit Gundam in 1979 introduced a sort of paradox: a war show about giant war machines that was in fact anti-war at heart.

Other notable series include but are by no means limited to The Super Dimension Fortress Macross, which in its modified Robotech form led to the breakthrough of anime in the USA, Hideaki Anno's Gunbuster, which along with Macross is considered the pinnacle of anime in the 1980s, the police-focused Patlabor, and as examples of older shows, Go Lion (Voltron) and Giant Robo. Macross was especially noteworthy as it showed mecha fighting under combined arms tactics, ranging from the infantry Spartan MBR-07-II to the jet fighter VF-1 Valkyrie and artillery Monster HWR-00-II as well as Full Metal Panic.

One anime series that drew from the tradition of both *super robot* and real robot genres while being completely unique was Hideaki Anno's Neon Genesis Evangelion. Considered by many to be the spiritual successor to Space Runaway Ideon, Evangelion was highly successful and quite controversial, similar to its would-be predecessor.

The mecha genre in anime is still alive and well as the new millennium came, with revival OVAs like Getter Robo: the Last Day and Mazinkaiser from the *Super Robot* tradition, the new Gundam Seed series from the Real Robot side, and RahXephon, a successful sci-fi anime series in the vein of Evangelion.

Arguably, the concept of piloted mecha goes back decades before Tetsujin-28. The tripods featured in The War of the Worlds, with advanced weaponry and dedicated piloting stations, are perhaps the forerunners of modern mecha.

Games

Because of their size and power, and the resultant potential for massive property damage demonstrating that size and power, mecha are quite popular subjects for games, both tabletop and electronic.

Tabletop games centered around mecha include Dougram, Metal Gear, BattleTech, Mekton, Heavy Gear, Jovian Chronicles, Gear Krieg, Mecha!, OHMU and many others, and they appear regularly in other epic-scaled games such as Rifts. Mecha are also major elements in some fantasy games, such as DragonMech and Iron Kingdoms, and although they appear in Exalted, they are not a major element of the game's setting.

Mecha are often featured in computer and console games. One notable console title that focuses on the mecha anime genre is Banpresto's Super Robot Wars series (also known as Super Robot Taisen), which in each installment of its games depict an elaborate crossover of popular and less-known mecha anime series. Also popular is Zone of the Enders, an action game, and the various Armored Core titles. Many game adaptations have been made of various popular mecha franchises, including Mobile Suit Gundam: Encounters in Space, many Macross games, and even American titles like the MechWarrior and MechCommander series, the Earthsiege and Starsiege series, Robotech: Battlecry and Robotech: Invasion. Also, there are the Front Mission, Xenogears and Xenosaga" games by Japanese developer Square Enix (who are also responsible for an homage to Super Robot anime with Robot Alchemic Drive), which are seeing increased popularity in America, especially with the third and fourth installments for PlayStation and PlayStation 2. Some non mecha-oriented games also feature some mecha-like machines, like Command & Conquer: Tiberian Sun and StarCraft.

Scale Models

Assembling and painting mecha scale model kits is a popular pastime among mecha enthusiasts. While many model kits are not produced for distribution to the West, foreign fans can acquire them through comic book shops or online retailers that cater to imports. Like other models such as cars or airplanes, more advanced kits require much more intricate assembly.

Others enjoy building *Lego mecha*, whether to reproduce existing designs or create their very own. Lego mecha construction can present unique engineering challenges; the balancing act between a high range of motion, good structural stability, and aesthetic appeal can be difficult to manage. In 2006, the Lego company released their own somewhat manga-inspired mecha line with the Exo-Force series.

Grammar

The word "mecha" is both singular and plural, it specifically covers the Japanese aspect of the genre (because they refer to it as "meka"). The word "mech" or "mechs," singular and plural forms respectively, can refer to American mechanical design (such as BattleTech,

though many of that game's early graphical designs were actually Japanese in origin). However, it is grammatically incorrect to refer to all such machines as "mechs" and/or "mechas".

Word origins and usage

In Japanese, the word mecha (or meka) is an abbreviation of the English "mechanical" and used to refer to all mechanical objects, real-world or fictional. In this sense, it is extended to humanoid, human-sized robots and such things as the boomers from Bubblegum Crisis, the similar replicants of Blade Runner, and cyborgs can be referred to as mecha, as well as mundane real-life objects such as industrial robots, cars and even toasters. In Japanese, the term "giant robots" is used in the similar context that English speakers have repurposed the term "mecha."

This is far less frequent among English speakers. There are exceptions; in the film A.I. Artificial Intelligence, the word is used to describe 'mechanicals' (robotic humanoids), as opposed to 'orga' for 'organics' (humans).

Mecha as practical war machines

The question of whether mecha could ever be used in the real world as practical war machines is a widely debated topic on many mecha forums (usually among mecha enthusiasts vs. utilitarians). Due to their intended purpose, mecha are usually compared to tanks (or, in the case of Gundam or Macross, fighters).

Mecha as a replacement for tanks

The major advantage usually cited promoting mecha over tanks is the mecha's use of legs, which emulates a human's ability to traverse almost any kind of terrain, thus giving a mecha superior all-terrain capability. In reality, a mecha would not be able to traverse terrain nearly as well as tanks because of their very nature. The use of legs means that all of the machine's weight is focused on two relatively small points. Considering that most mecha are depicted as very large and heavy, this could cause severe problems if the mecha were to traverse any kind of soft terrain where its legs could sink into the ground, or get stuck in light foliage, and inhibit movement. This is in contrast to a tank's treads which spread its weight out over a much larger area, reducing the weight burden on any given point. In addition, the tank's treads emulate the method a caterpiller uses to move, which gives it excellent all terrain movement.

Also often pointed out is the agility of a mecha, which can in theory move in an unpredictable manner to present a more difficult target and/or dodge incoming fire. In the context of 21st century projectile weapons, dodging such attacks would be just as absurd as any human being able to do so, unless the distances involved were huge. It is possible, however, for mechas to reduce their targetability through agility. In order to accomplish this,

a mecha would need to have a range of motion very similar to a human being. This range of motion precludes the battlefield use of the vast majority of mecha depictions, which tend to be limited in range of movement (like BattleTech mechs) or which have mechanical control systems that limit the range of movement by limiting the range of controls.

Linear top speed is another restriction upon mechas, as they would be limited both in how quickly their legs could cycle while running, and by the amount of stress the legs could take from impacts on the ground while doing so (to say nothing of how the ground would react!). This restriction could be mitigated by the use of an alternate mode of travel, but the frequent depiction of flying as this secondary mode would likely turn a battlefield into a trap shoot for opposing units. Another solution would be the use of a secondary means of locomotion (in addition to walking), such as feet mounted wheels or treads, as seen in Front Mission and Ghost in the Shell: Stand Alone Complex, or the SMS, or Secondary Movement System of Heavy Gear.

Another proposed advantage is the higher clearance a mecha has compared to the relatively low profile tank. Hypothetically, the higher vantage point allow it to see farther into the horizon, shoot farther, and at better angles. However, this is also a huge disadvantage, as a mecha presents a much larger target profile as a result of its stance. Raising a mech's clearance increases its frontal projection area, making it a very obvious, and easy to hit target especially by aircraft. The stance of a mecha also means that the use of armour for protection-by-deflection would not be of use, as armour plates are more likely to be "square on" to incoming fire from the ground. Oddly, the opposite could be said to be true of incoming fire from the air. However, a tank firing directly at a mecha could very easily take out the lower limbs, but would have a hard time firing "square-on" at higher portions of the body.

It is also pointed out that a mech's leg drive system would be far too complex and costly to be practical on the battlefield. Simply destroying a leg in combat, (a relatively easy thing to do, considering its size compared to a tank's tread), would also render the mecha immobile. This is in contrast to a tank's tread system, which is easy to repair and replace should the need arise. Unlike a tank, however, a damaged mech could easily pass on its weaponry and ammunition to another working unit. Another criticism involves a mecha's inherently poor stability. A tank is very low, and close to the ground which not only makes it harder to hit, but makes it very stable. A mecha is tall and can easily fall down, making it extremely vulnerable if not completely useless. Because of this, recoil becomes a serious factor when mounting high caliber weapons on a mech. The M1 Abrams tank mounts an M256 120 mm gun which produces considerable recoil. Such a weapon mounted on the chassis of a mech could possibly knock it down. This limits the potential arsenal a mech can carry, which is in stark contrast to mecha depicted in fiction where their arsenals are usually more varied and powerful than their tank counterparts. Depending on how weapons on a mecha are mounted, the mech could dynamically adapt leg and body posture and body weight distribution to absorb the recoil energy progressively and dynamically (ie. laying down prone or bracing the recoil with a wide stance). However this solution means the mecha typically can not move while bracing for recoil, unlike a tank which can shoot and move at the same time, putting the mecha in a severe tactical disadvantage. These problems with recoil effectively removes the possibility of mounting large caliber weapons on a mecha, leaving it unable to outrun, or outgun a main battle tank. The only weapons a mecha could

mount are small caliber armor piercing weapons such as a 20-40mm (approx .66 caliber - 1.30 inch) cannon, though these weapons are typically reserved for light armored vehicles or troops and are ineffective against tanks.

Mecha as aerospace combat vehicles

Another use for mecha, as opposed to replacing tanks would be for them to function in a similar manner to aerospace or conventional fighters, as is depicted in various Gundam shows or Macross. The notion of a "flying robot" is sometimes considered absurd, until mecha enthusiasts point out the Mecha's ability to take advantage of reactionless maneuvering acomplished through a mecha's use of its arms and legs (known as AMBAC in the Gundam UC universe). However the ability to properly debate how such a machine would function in the real world is currently impossible due to an inability to test it. Mecha enthusiasts argue that freeflying, (a derivative of parachuting) is a very similar real world application of humanoid maneuvering in mid air. Using their arms and legs, freeflyers are able to have full control over the three flying axes (roll, pitch, and yaw). While planes are able to do this, it is possible that the movable arms and legs of a mech might be able to perform the maneuvers faster. This is ideal for close ranged air combat where the positioning of forward arc of the machine could mean victory or defeat. This idea of reactionless maneuvering is also useful in space combat where there is no air for an aerodynamic plane to use flaps for maneuvering. In such an environment, changing facing is only possible through thrust vectoring or AMBAC. Despite that, some point out that even if AMBAC were to work, its concept would be better utilized in non-mecha designs. In addition, these advantages are mostly useful at close range which is rare in modern air combat. While it is possible to make a fighter or mecha very fast and maneuverable, it is easier to make a missile even faster and more maneuverable. Utilitarians also argue that creating an atmospheric flying robot is impossible in the first place. Mecha would have to possess fictional technology that allows continuous lift without wings or rotors, which makes debating the points previously mentioned completely irrelevant.

Other proposed uses for mecha

It is also speculated that, rather than replacing tanks, a mech could be used for urban combat scenarios in an infantry support role. Such a mecha would probably only be 5-7 meters tall and would be verging on power armor. The size of such a mecha would enable it to carry heavy weapons such as a chaingun that would otherwise be unavailable to an infantry squad, yet its legs would allow it to maneuver more freely than a tank in the close confines of an urban environment. Furthermore the presence of actuated arms would allow a mecha to deal with infantry that manage to get into direct physical contact with the mech, something that tanks are currently unable to do. In addition it would grant several enhanced prehensile attributes unavailable to vehicles and improved over infantry capabilities. The paved roads of an urban environment would also negate the problems of weight distribution.

Despite this, a mecha in an urban environment faces the difficulty of maneuvering; the sheer amount of clutter that can be present in urban terrain might prove too much for a mech's gyroscopes to handle. And also due to its much smaller size, an urban combat mecha could be blocked by tank traps, and other kinds of barricades.

Another consideration for military use of mecha would be for non-combat support functions. The example in the movie Aliens is one such depiction, where the vaguely humanoid shape allows for an unmatched versatility in manual labour tasks. Under these circumstances, where development of such a mecha was undertaken for other reasons, it might be worthwhile for a military service to arm them after the fact. Indeed this is already seen in existing militaries as evidenced by the IDF Caterpillar D9. All of the above issues would be mitigated by the fact that combat would not be the mecha's primary role, but would instead be a secondary function only used when circumstances are dire. This would naturally point us towards the development of mecha for purposes other than military (heavy police action, industrial firefighting, mining, etc.). If this were to take place, no doubt some military service would apply the concept of mechas to a fighting force, were some other sector to take the cost of development upon themselves.

In light of all these disadvantages, many consider the price of even developing a working prototype would be far too costly for something not even practical today.

Notes

1.   The related lawsuits were settled out of court, and later products of BattleTech do not use the designs under contention.

Categories: Anime and manga terminology
Harem anime | H dMjinshi | Josei | Magical girl | Mecha anime | Seinen | Shojo | Shonen

Super Robot

Super Robot is a term used in *manga* and *anime* to describe a giant robot or *mecha*, with an arsenal of fantastic super-powered weapons, sometimes transformable or combined from two or more robots and/or vehicles usually piloted by young, daring heroes, and often shrouded by mystical or legendary origins.

The idea of a robot controlled by a young hero was first used in 1956 with Iron Man 28 or Tetsujin 28-go (dubbed and released in the US as Gigantor), by manga artist Mitsuteru Yokoyama, which featured a giant robot piloted by remote-control by a young boy named Shotaro Haneda, who used it to fight against evil. However, the first anime to use the phrase Super Robot and the one that set the standards for the genre was Mazinger Z, created by Go Nagai and making its debut in manga publications and TV in 1972. The main difference between Mazinger Z and previous robots was that the hero, Kouji Kabuto, would pilot the robot from the inside in the same manner as one would drive a car. This anime show was

hugely popular and spanned numerous sequels and imitations during the 1970s, and revival shows later during the 80s and 90s.

While some other giant robot shows were also shown on US TV in the 70's, the only true impact Super Robot shows made in the States during that time was in the form of the Force Five series, which was a compilation of different Japanese giant robot shows, and with the Mattel Shogun Warriors toyline.

Mega Man is described in the intro of Mega Man 2 as a Super Robot, despite the fact he can't possibly be larger than an average teenager, and only has two anti-personnel weapons. In this case, it was probably the 'common' use of the term. He is a robot with powers beyond that of other robots in the setting, so he is 'super' compared to them. (He can absorb boss weapons, and is the hero.)

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Basic characteristics

The Super Robot anime shows are usually named after the title robot (Mazinger Z, Getter Robo, Combattler V, etc), and tend to use a "menace of the week" format in that the villains introduce a single antagonist at the beginning of the episode that the heroes usually defeat by its end. While some have levelled criticisms at the super robot shows for having this format, it must be noted that a vast number of series, both Japanese and abroad, engage in exactly the same plot structure, introducing minor antagonists while slightly developing the main struggle between the chief protagonists and the major villains. In the 70s, with a common episode count around 50 (or often, 52) episodes for many series, more if especially popular, a more minor chief conflict would be resolved at the end of the first 'season', around episode 26, with another developing directly afterwards and leading, in the final episodes of the series, to the ultimate confrontation with the chiefest of antagonists. This remains a trend in *anime* and, despite what casual critics of super robot shows might claim, is not unique to the super robot genre. In fact, many of the criticisms directed towards super robot shows specifically might be better directed at *anime* in general.

Antagonists tended to come from either outer space or ancient civilizations, with common elements being a monstrous appearance or an entirely strange, occasionally even beautiful, one. Many foes employed robot or cyborg henchmen, whom they often sent against the heroes in their robot. The goals of these antagonists varied, although many were megalomaniacal or outright genocidal in their ambitions.

In the 1980's the Real Robot genre spawned by the Gundam films and the popular Space Battleship Yamato-style space opera films enjoyed a comparatively brief dominance upon trends of the mecha anime in Japan, and new Super Robot shows were less frequent for a time as space opera and militaristic mecha became popular. However, in the 1990's a renaissance in the Super Robot genre occurred, due at least in part to the economic problems of Japan which led many TV stations to rerun numerous series popular in the 70s. Of course

this included classic super robot series, which renewed the public's interest in them and spawned rejuvenation of the Yuusha series, as well as progressive attempts at the genre such as the controversial Evangelion. All these may have had some influence upon subsequent anime series and OVAs like Giant Robo which combined the basic concept of Super Robot shows with storylines rife with attempts at profundity and occasionally philosophical or political messages.

Many remakes and updates of old Super Robot shows, like Getter Robo, Tetsujin-28 go, Mazinger Z and others were produced, sometimes using complex plots while others remained with simple "Good vs. Evil" stories. Super robot shows were not the only ones to receive this attention however, as so many classic series enjoyed a resurgence in popularity due to the reruns leading to a new generation of fans now directly familiar with the material.

Inevitably, there are some types of mecha that are difficult to classify as either a Real Robot or a Super Robot. Some of these include the Aura Battlers from Aura Battler Dunbine, which follow the general motif of Real Robots though their very origin and certain levels of power borderline on Super Robot. The Mortar Headds from Five Star Stories are treated as individual works of art by the fictional society present in the story, and their power often borderlines on that of Super Robots—however, their intricate engineering and the motif of their weaponry is often scientifically explained by series creator Mamoru Nagano which makes them very similar to Real Robots in other ways. The most debated of these uncertain mecha are the Evangelion (or "EVA") Units from Neon Genesis Evangelion. These massive artificial biomechanical lifeforms use weapons and tactics that are very scientific and Real Robot-esque; the United Nations even has an interest in mass-producing the Evangelion units. However, the unit EVA-01's tendency to go berserk, dealing nearly godlike destruction—as well as factoring in the living nature of the mecha and their very creation method—is very similar to that of Super Robots. Mecha which employ both Super Robot and Real Robot principles are referred to as Hybrid Robots; since the production of Evangelion, this approach has gained some popularity and developed into its own niche, as evidenced by shows such as Brain Powerd, RahXephon and Overman King Gainer. Nevertheless, pure Super Robot series continue to be produced to this day, such as Gravion and Godannar.

If examined in depth, the differences between Super Robot and Real Robot series may at times seem purely academic or moot at best. Some critics have voiced the opinion that the only difference between the two is that Real Robot shows are less exciting and the characters less heroic; conversely critics of the Super Robot shows have cited supposedly unrealistic designs and silly situations. The topic remains a lively subject of debate between fans of the two camps.

Merchandise

Possibly the real success expected from a sci-fi giant robot show would be the toys and merchandise sales they can produce. In fact, the Super Robot genre spawned a new type of toys that became the defining items of the genre.

In late 1972, a Japanese toy company called Popy released a die-cast metal version of Mazinger Z, whose series was airing at that time. The figure was 8.5 inches tall, it launched spring-loaded fist like the robot "Rocket Punch" on the TV and was quite heavy, being made of metal. This toy revolutionized the Japanese toy industry, spawning lots of toys for almost every Super Robot show that was aired on Japanese TV. Sometimes the case was the opposite: a TV anime giant robot show was created based on the toys produced. The Chogokin line of robots (the name given by Popy to the toyline), eventually lost its popularity in the early 80's after its rival company, Bandai, took the industry by storm with their Gundam franchise and their new plastic toy lines. The original die-cast Popy SR toys have become rare collector's items, and those in mint condition reaching thousands of dollars in the collector's market.

Ironically, it was Bandai itself that revived the Super Robot die-cast toys in recent times. Having acquired the Popy toys rights, and due to the renaissance in popularity of the giant robot of the past, Bandai began release a line of solid, highly detailed and quite expensive models made of die-cast metal. This line is called Soul of Chogokin, and is currently producing a fine line of toys that is aimed mostly to collectors. One of them, a super deluxe model of the Super Robot called Grendizer (complete with the die-cast robot, a flying saucer, four ships and other accessories), which currently is out of production, is known to reach over US$400.00 in specialized stores and auctions.

A good quantity of "Soul of Chogokin" toys from different Super Robot series of the past have been produced, like Mazinger (which has over 12 models based of different robots from the anime), Gaiking, Dancougar, Tetsujin 28-go, and a few others. Another notably addition to the Bandai SOC line are the EVA units from the more recent Evangelion anime series.

Seinen

Seinen (Rt, *Seinen*?) (not to be confused with "adult" (t, *"seinen"*?)) is a subset of *anime* or *manga* that is generally targeted at an 15 - 30 year old male audience, but the audience can be much older with some comics aimed at businessmen well into their 40s. Sometimes it is classified as *shMjo* or *shMnen*, but it has distinct features, usually classified by a wider variety of art styles (particularly in manga) and more variation in subject matter, ranging from the avant garde to the pornographic. The female equivalent to seinen manga is josei manga. The genre is comparable to the English terms and genre "Young Adult" or "Teen".

A common way to tell if a comic is seinen is by looking at whether or not furigana is used over the original kanji text. A lack of furigana would imply that the title is intended for a mature audience. The title of the magazine it was published in is also an important indicator. Usually Japanese manga magazines with the word young in the title (Young Jump for instance) are seinen. Other popular seinen manga magazines include Ultra Jump, Afternoon, and Big Comic. Many of these *manga* were published in English in the now defunct PULP.

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Shojo

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ShMjo or shoujo is a term used in English to refer to *manga* and *anime* aimed at a young, female audience; the term being a transcription from the Japanese s, literally 'girl'. The *genre* is stereotyped as *melodramatic* stories of romance with a female protagonist, and drawn in a flowing style where beautiful characters with huge, intricately drawn eyes become spontaneously surrounded by flowers, stars, and bubbles. ShMjo works, however, cover a huge range of subjects, from historical drama to *science fiction* and by no means all adhere to the same artistic sensibilities or conventions. It is, in the end, not a style or a genre (as the closest American equivalent, the "chick flick," would be), but a demographic.

ShMjo manga has its roots in Meiji era reforms, and then the manga expansion in the 1950s, with titles like Princess Knight by Osamu Tezuka. However it took off with a new wave of female authors beginning in the 1970s - centered around the Year 24 group, named as such because they were all born in the 24th year of the ShMwa period (1949). In particular, Moto Hagio, Keiko Takemiya and Yumiko Lshima were instrumental in redefining manga from a female perspective, and inventing the shMnen-ai genre. Around the same time but not as conveniently born in the same year, Suzue Miuchi, Riyoko Ikeda and A-ko Mutsu have created equally influential manga.

ShMjo anime has been a part of television animation from its beginnings, TMei DMga starting the 'magical girl' emphasis with MahM Tsukai Sally and Himitsu no Akko-chan in the second half of the 1960s. Also active at the turn of the 1970s were TMkyM Movie Shinsha with sports anime Attack No. 1 and Ace o Nerae!, and the 1979 historical drama Versailles no Bara has been highly influential. The 'World Masterpiece Theatre' series by Nippon Animation, based on classic works of Western literature, began in 1975. While not aimed solely at female viewers, it had a huge impact, running for two decades from and widely syndicated outside Japan. Magical girls were everywhere in the 1980s, notably with the various MahM no... series by Studio Pierrot, but the genre became recognized in the west through TMei's Sailor Moon, begun in 1992.

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Meaning and spelling

As shMjo just means 'girl' (s) in Japanese, the equivalent of the western usage will generally include the medium: girls' manga (s+; shMjo manga), or anime for girls (sQ¢Ëá shMjo-muke anime). The parallel terms *shMnen* (t lit. 'boy'), *seinen* (Rt lit. 'young man'), and *josei* (s' lit. 'woman') are also used in the categorisation of manga and anime, and are qualified the same way. Though the terminology originates with the Japanese publishers, cultural differences with the West means application in English tends to vary wildly, with the types often confused and misapplied.

Due to the vagaries involved in the romanization of Japanese, s (written W‡FX‡ in hiragana) may be transcribed in a wide selection of ways. By far the most common is shoujo, largely because it follows English phonology, preserves the spelling, and requires only ASCII input. The Hepburn transcription shMjo uses a macron for the long vowel, though the prevalence of Latin-1 means a circumflex is often substituted instead, shôjo. It is also common practice to just ignore long vowels, shojo, however this is sometimes discouraged due to potential confusion with æs (shojo, lit. 'virgin'). Finally Nihon-shiki type mirroring of the kana spelling may be used, syôjyo, or syoujyo. None of these many variants are any more 'correct' than the rest, unless a particular style guide is expected to be followed.

History

Western adoption

Fans in the west have adopted a wide range of Japanese *anime and manga terminology*, however the strong stylistic and thematic similarities between a sector of shMjo works has lead to the term being thought of as a genre or style, sometimes with an attempt to assign it by degrees. This has lead to a wide variety of titles that would be classified as something else by their Japanese creators labeled shMjo by western fans. Anything non-offensive and featuring female characters may be referred to as shMjo, such as the light *seinen* comedy manga and anime Azumanga Daioh.*[1]* Similarly, as romance is common element of many shMjo works, any title with romance, such as the *shMnen* Love Hina*[2]* or the seinen Oh! My Goddess are liable to be mislabeled. In addition westerners often declare that particularly violent, gory, or sexually explicit works "can't possibly" be shMjo, or disbelieve that shMnen-ai titles are aimed at girls rather than homosexual men.

This confusion is by no means limited to the fan community, the terms are also widely misrepresented in articles aimed at the mainstream. In an introduction to anime and manga, Jon Courtenay Grimwood writes:

"'Maison Ikkoku' comes from from Rumiko Takahashi, one of the best known of all 'shôjo' writers. Imagine a very Japanese equivalent of 'Sweet Valley High' or 'Melrose Place'. It has Takahashi's usual and highly-successful mix of teenagers and romance, with darker clouds of adolescence hovering."*[3]*

Takahashi is a famed shMnen mangaka, though Maison Ikkoku is one of her few seinen titles: serialised in Big Comic Spirits, aimed at males in their 20s. Matt Thorn, who has successfully made a career out of studying girls' comics, attempts to clarify the matter by explaining that "shôjo manga are manga published in shôjo magazines (as defined by their publishers)".*[4]*

The US comics industry in particular has struggled with understanding, let alone competing with, shMjo manga. Having historically failed to produce anything that appeals to female audiences, they had to cope with Sailor Moon vastly outselling all domestically produced graphic novels aimed at their core young, male market. *[5]*

As such publishers and stores have problems retailing shMjo: unsure of the 'right' way to spell the word, licensees such as Dark Horse Comics misidentifying several of the seinen titles, and in particular manga and anime aimed at a younger audience in Japan is often considered 'inappropriate' for minors in the US.[6] As such, titles are often either voluntarily censored or remarketed towards an older audience. In the less conservative European markets, content that might be heavily edited or cut in an English release is often present in French, German and other translated editions.

One effect of this conflict has been a move by US companies to use the borrowed words that have gained name value in fan communities, but separate them from the Japanese meaning. In their shMjo manga range, publisher VIZ Media attempt a reappropriation of the term, providing the definition:

shô·jo (sho'jo) n. 1. Manga appealing to both female and male readers. 2. Exciting stories with true-to-life characters and the thrill of exotic locales. 3. Connecting the heart and mind through real human relationships.*[7]*

The desire to disassociate the word from it's meaning, 'girl', seems largely in fear of putting off potential new readers, particularly male ones.

Manga and anime labeled as shMjo need not only be of interest to young girls, and some titles gain a following outside the traditional audience. For instance, Frederik L. Schodt identifies Banana Fish by Akimi Yoshida as:

"...one of the few girls' manga a red-blooded Japanese male adult could admit to reading without blushing. Yoshida, while adhering to the conventions of girls' comics in her emphasis on gay male love, made this possible by eschewing flowers and bug eyes in favor of tight bold strokes, action scenes, and speed lines."*[8]*

Such successful 'crossover' titles are the exception rather than the rule however, for archetypal shMjo manga magazine Hana to Yume, 95% of readers are female, and a majority are aged 17 or under.*[9]*

ShMjo Magazines in Japan

The strict definition of shMjo being that a story is serialized or published in a magazine designated as shMjo, here is a list of past and current Japanese shMjo manga magazines, separated by publisher. These can be published on a variety of schedules, the most common being bi-weekly (Margaret, Hana to Yume, Sho-Comi), and monthly (Ribon, Betsuma, Betsu Fure, Lala).

See also

- ShMnen
- Seinen
- Josei

Notes

1. ^ **Azumanga Daioh** *mistakenly identifed as 'shMjo comedy'* on the MIT Anime Club website, last modified August 19, 2004
2. ^ Chobot, Jessica *Shojo Showdown*, defending choice of Love Hina as #5 in the 'Top Ten ShMjo Manga', IGN, December 2, 2005
3. ^ Grimwood, Jon Courtenay (Issue 19, 2006). "Every Picture...". Books Quarterly, p. 42
4. ^ Thorn, Matt (2004) What Shôjo Manga Are and Are Not: A Quick Guide for the Confused, last modified August 19, 2005

5. ^ Sailor Moon Graphic Novels Top Bookstore Sales, *ICV2*, August 14, 2001
6. ^ Shojo Update:Your Comments and Our Answers, *ICV2*, August 23, 2001
7. ^ Nasu Yukie ([1996] 2004) Here is Greenwood 1. San Francisco, California: VIZ LLC. ISBN 1-59116-604-7
8. ^ Schodt, Frederik L. (1996) Dreamland Japan: Writings on Modern Manga - Japanese Comics for Otaku. Berkeley, California: Stone Bridge Press. ISBN 1-880656-23-X
9. ^ *Data on Hana to Yume* (xls), Japanese Magazine Publishers Association, last modified October 06, 2003

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Shonen

Back

ShMnen (t, *ShMnen*?) (sometimes transliterated as *shounen*, literally " few years") is a Japanese word used in English to refer to *anime* and *manga* primarily intended for boys, although there can be crossover appeal to men and females as well (e.g., Mobile Suit Gundam, Dragon Ball, Shaman King, One Piece, Eureka seveN, and Naruto).

ShMnen anime and manga is characterized by high-action, often humorous plots featuring male protagonists. The camaraderie between boys or men on sports teams, fighting squads, etc. is often emphasized. Unrealistically attractive female characters are also common, but are not a requirement — Dragon Ball Z for example has only a few remarkable female characters. The art style of shMnen is generally less flowery than that of *shMjo*, although this varies greatly from artist to artist, and some artists draw both shMnen and shMjo.

In contrast to shMnen, anime and manga for men (university age and up) is called *seinen*. Despite a number of significant differences, many Western fans don't make a distinction between shMnen and seinen. This is due to the fact that very few seinen manga have been published outside of Japan. On the other hand, many older men in Japan read shMnen magazines because of their ease of reading during commutes to and from work on trains. Consequently shMnen magazines (including Shonen Jump) are the most popular manga magazines in Japan.

Several series have notorious female audiences, who predominantly included them in non-canonical *yaoi* (and even shota-con) fanwork and *dMjinshi*.

See also

- *ShMjo*—intended for girls
- *Josei*—intended for adult women
- *Seinen*—intended for adult men

Anime composer

An anime composer is a composer who mainly composes music for *anime* productions.

There have been many anime composers over the years, and plenty of good anime music, but there have been surprisingly few notable, long-term composers of anime music until the 2000's.

One notable exception is Joe Hisaishi, best-known for his collaboration with Hayao Miyazaki beginning in the mid-1980's. Since most of Hisaishi's anime music has been for Miyazaki, his influence has been somewhat muted compared to later composers.

Another early, notable anime composer was Shigeaki Saegusa, composer for Mobile Suit Zeta Gundam in 1985. He was a classical composer who produced a symphonic score for this series, and the series went on to be extremely popular (one of the foundation successes of the Gundam franchise). While Saegusa produced only a little more anime music, his Zeta Gundam soundtrack is still considered a classic among *otaku*. For many of them, Saegusa and Hisaishi were the first to inspire the idea that anime music could be of very high quality.

Meanwhile, Kenji Kawai was producing scores for series such as Blue Seed, Patlabor, and Ranma 1/2. While few of these scores were groundbreaking, they were almost all solid works of music. Kawai was arguably the first composer to produce a number of anime soundtracks and achieve at least a modicum of popularity within the otaku community while doing so.

During the 1990's, Yoko Kanno garnered some interest with her soundtracks for Escaflowne and Macross Plus, but it was her soundtrack for Cowboy Bebop in 1998 that made her extremely popular among anime fans. Kanno is by far the most popular composer in the anime field today.

Meanwhile, Taku Iwasaki (the Rurouni Kenshin OVAs, Witch Hunter Robin, Read or Die TV) and Yuki Kajiura (Noir, .hack//SIGN) have both produced several well-respected soundtracks in the late 1990's and 2000's.

Anime convention

Anime conventions are gatherings of the community of fans (commonly called *otaku*) of various forms of *anime* and *manga*. Historically the focus has been on the written form rather than audiovisual media representations, but this may be changing. People in attendance at an anime convention are traditionally known as members of the convention; invited celebrities including authors are commonly known as guests of the convention, though many professionals including authors will simply attend as members.

Contents

Anatomy of a typical anime convention

Getting Started

Although wide variations exist between different conventions, there is a general pattern that most adhere to. The typical convention is held on a holiday weekend where three or four days can be devoted to events.

The first night of the convention "Opening Ceremonies" are held, where organizers and marquee guests are introduced.

Program

Panel-led discussions, or Panels, usually fill up the daytime hours of most conventions with typically one-hour discussions of topics related to *anime*, *manga*, cosplay and fandom in general. Some larger conventions, such as Anime Expo and Otakon, have had well-attended, scheduled panels starting as late as midnight.

Evening entertainment often includes a combination of official and unofficial events, including dances, formal invitational dinners, and fandom themed room parties. A bid party includes advertising for the location of future conventions.

Many conventions also feature an anime music video (AMV) contest, where AMVs submitted to the contest are screened for the public and judged, usually by both a judging panel as well as the general public. Videos are usually (though not always) grouped into categories, such as "Drama," "Comedy," and "Action/Adventure," and prizes are awarded to the best video in each category, as well as an overall "Best of Show" video. These prizes typically include anime DVDs and box sets, anime soundtracks, and various other anime/manga collectibles.

A costume contest called a cosplay contest is often held where persons go on stage and compete for nominal prizes based on their skill in assembling and presenting genre-inspired outfits. This is truly more a "talent show" rather than the "fancy dress ball" that the term suggests. Science fiction fans might refer to cosplay as a masquerade, but there are notable and subtle distinctions between the terms.

Specific Rooms

A Dealer's or Huckster's Room is available, where merchants sell wares of interest to fans. These include books, action figures, prop replicas and t-shirts. Similarly, there is often an Art Show where genre-inspired art is displayed and usually made available for auction or purchase. Smaller conventions may simply have an informal Dealer's Row, a section of hotel rooms from which dealers sell goods, while larger conventions may have both an official dealer's room and an unofficial dealer's row.

Many conventions have video rooms in which genre-related audiovisual presentations take place, typically anime series and movies; in some cases, similar genres such as Japanese live-action *films* may be shown as well. If there are multiple media rooms, each one may have themed content.

Typically, Game Rooms are also available for attendees to play a variety of genre collectible card games like the Yu-Gi-Oh! Trading Card Game or role-playing games like Big Eyes, Small Mouth. Anime-related video games are also popular.

The Convention Hospitality Suite or Consuite is often provided as a room reserved for light refreshments, a quiet conversation, and a place to briefly rest. The refreshments typically include coffee, tea, juice or soda, and light meals appropriate for the time of day. Depending on local liquor distribution and liability laws, the suite may serve alcohol. At conventions in the United Kingdom, the provision of cask ale is generally considered essential.

Ending the event

Often the "Closing Ceremonies" on the convention's last day are dispensed with entirely. This omission is because such ceremonies would logically be held after scheduled events are over, and convention members are occupied with packing up and checking out of the hotel.

Ceremony or not, a dead dog party or post-con party is usually held. This is the traditional winding-down party where few of the attendees are likely to have huge amounts of energy.

This party is an attempt to ease people back into the real world outside of convention and can be an effective method of warding off the depression, which is often associated with the end of a major event. Analogies can be drawn to the decompression parties following large events such as Burning Man.

Categories: *Otaku*

History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga

Dojin

Dojin soft | Dojinshi

Dojins (º; often romanized as doujin) are self-published Japanese works, including but not limited to comic books (*manga*), novels, fan guides, art collections, music and games. They are most often done by amateurs, but some professional artists participate as a way to publish material outside the regular publishing industry. The term basically means "literary group", "coterie", or "clique". Groups of dojin artists refer to themselves as a circle.

Dojins are made by artists who prefer to publish their own materials. Avid fans of dojins attend regular dojin conventions, the largest of which is called Comiket (short for "Comic Market") held in the summer and winter in Tokyo's Big Sight. Here, over 20 acres of dojin materials are bought, sold, and traded by attendees. Dojin creators who based their materials on other creators' works normally publish in small numbers to maintain a low profile from litigation. This makes a talented creator's or circle's products a coveted commodity as only the fast or the lucky will be able to get them before they sell out. Many Dojin creators also sell their products from their own websites and can also publish their works from distribution site such as *http://www.akibaangels.com*, *http://www.toranoana.jp*, or *http://www.melonbooks.co.jp* and, in the case of *dojinshi* creators, through online downloads and print-on-demand services, such as *http://www.dlsite.com*, *http://www.dejipare.com/*, and *http://www.dojin-club.com/*. Others are even beginning to distribute their works through American channels such as *http://www.ultimateanimeshop.com*.

Over the last decade, the practice of creating dojins has expanded significantly, attracting thousands of creators and fans alike. Advances in personal publishing technology have also fueled this expansion by making it easier for dojin creators to write, draw, promote, publish, and distribute their works.

Contents

- 1 Perception
- 2 Dojin Categories
- 3 See also

Perception

In Western cultures, dojin is often perceived to be derivative of existing work, analogous to fanfiction. To an extent, this is true: many dojins are based on popular manga, *anime* or game series. However, many dojins with completely original content also exist. It is also important to note that among the numerous Dojin categories, *dojinshis* are the ones getting by far the most exposure outside of Japan. It is also true to a certain extent in Japan itself, as *dojinshis* are by tradition the most popular and numerous dojin products.

Dojin Categories

- *DMjinshi* (ºŒ): *Manga*, Comic Books. A sub-category would be Dojin CG (ºCG) for CG artworks.
- *Dojin soft* (º½ÕÈ / º²üà): Games, Software
- Dojin Music (ºó}): Music

See also

- [DMjinshi](#)
- [Dojin Soft](#)
- [H dMjinshi](#)

[History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga](#)

Dojin soft

DMjin [soft](#), º½ÕÈ short for "software", also sometimes called dMjin games º²à) are video games created by Japanese hobbyists or hobbyist groups (referred to as [circles](#)), more for fun than for profit; essentially, the Japanese equivalent of fangames. Most of them are based on pre-existing material, but some are entirely original creations. They are almost always exclusive to the PC, but a few notable exceptions also exist for the Dreamcast, because of its very weak copy protection.

Like other shareware games, dMjin soft are typically available in "demo", "trial", or "SH" form for free on the internet, with full versions available for purchase. It should be noted, however, that oftentimes these games are of high enough caliber that they rival commercially made products: one such game, French-Bread's brawler Ragnarok Battle Offline, a homage/spoof of the MMORPG Ragnarok Online so impressed Gravity Corp. (the original game's designers) that it has been given an official release outside of Japan.

While most dMjin soft sales occur at anime and video game or anime conventions (such as Comiket), there is a growing number of specialized internet sites that sell them. Some titles sell well enough that their creators can make a full-time job out of their "amateur

hobby". One particular circle, TYPE-MOON, has since become a commercial videogame developer and anime studio.

DMjin soft companies

07th Expansion: specializes in visual novels.
Easy Game Station: produces a wide variety of games, primarily brawlers.
French-Bread: produces a wide variety of games.
Orange Juice: specializes in curtain fire scrolling shooters
Takase: specializes in 2D fighting games.
Team Shanghai Alice: specializes in curtain fire scrolling shooters
Twilight Frontier: specializes in 2D fighting games.
TYPE-MOON: former dMjin studio that specializes in visual novels.

Dojin soft | *Dojinshi*

Dojinshi

[H dojinshi](#)

[Back](#)

[DMjinshi](#) (ºŒ; often romanized as [doujinshi](#)) are self-published Japanese works, including but not limited to comic books (*manga*), novels, fan guides, art collections, and games, though this term usually refers to manga and novels only. They are often drawn by amateurs, but some professional artists participate as a way to publish material outside the regular publishing industry. The term is derived from dMjin (º), meaning "literary group", "coterie", or "clique", and shi (Œ) which means "magazine" or "distribution". Groups of dMjinshi artists refer to themselves as a [circle.](#)

DMjinshi are made by artists or writers who prefer to publish their own materials. Avid fans of dMjinshi attend regular dMjinshi conventions, the largest of which is called Comiket (short for "Comic Market") held in the summer and winter in Tokyo's Big Sight. Here, over 20 acres of dMjinshi are bought, sold, and traded by attendees. DMjinshi creators who based their materials on other creators' works normally publish in small numbers to maintain a low profile from litigation. This makes a talented creator's or circle's dMjinshi a coveted commodity as only the fast or the lucky will be able to get them before they sell out.

Over the last decade, the practice of creating dMjinshi has expanded significantly, attracting thousands of creators and fans alike. Advances in personal publishing technology have also fueled this expansion by making it easier for dMjinshi creators to write, draw, promote, publish, and distribute their works. For example, some dMjinshi are now published on digital media. Furthermore, many dMjinshi creators are moving to online download and print-on-demand services, while others are beginning to distribute their works through American channels such as anime shop websites and specialized online direct distribution sites.

Contents

Perception

In Western cultures, dMjinshi is often perceived to be derivative of existing work, analogous to fanfiction. To an extent, this is true: some dMjinshi are parodies or alternative storylines involving the worlds of popular manga or *anime* series. However, many dMjinshi with completely original characters and storylines also exist.

Categories of dMjinshi

There are a few prevalent categories of dMjinshi. **Seinen** (Rt, "young man") dMjinshi usually contain adult material and target adult males over 18. **Yaoi** and shMnen-ai dMjinshi feature male homosexuality and usually target adult heterosexual women and homosexual men; **yuri** and shMjo-ai feature female homosexuality. Yaoi and yuri manga tend to include graphic depictions of sexual acts, whereas shMnen-ai and shMjo-ai are often milder in graphical content. DMjinshi involving sexual themes is often referred to by fans as H-dMjinshi; the "H" is pronounced ecchi in Japanese and thus a homophone of a slang term for sexual activity. Ippan (" meaning "general") dMjinshi do not contain adult material and are usually suitable for a broader range of audiences.

Famous dMjinshi authors

CLAMP started out as a dMjinshi group of 11 girls known as CLAMP Cluster. Today, they are a well-known group among manga fans, and have their works regularly serialized in major publications in several countries, such as Japan and the United States. They also publish individual manga volumes, and many of their titles have been converted to anime.
 Ken Akamatsu, creator of popular manga such as Love Hina and Negima, continues to make dMjinshi which he sells at Comiket under the pen-name Awa Mizuno.
 Rikdo Koshi, creator of the popular manga Excel Saga, originally started out as a dojinshi artist.
 Nanae Chrono, creator of the manga Peacemaker Kurogane, has published multiple Naruto dMjinshi, most of a yaoi nature.
 Maki Murakami, creator of Gravitation & Gamers Heaven. Her circle Crocodile Ave. created the popular Remix Gravitation aka Rimigra & Megamix Gravitation is one of the most graphic hard yaoi doujinshis to be found.
 Monkey Punch, creator of "Lupin III" began as a dojinshi artist.
 It should be noted that the following are famous artists, however because of their works they are not primarily known as manga-ka. Even so, this continues to be disputed amongst many.
 Bleedman, creator of the online PowerPuff Girls Doujinshi.
 Fred "Piro" Gallagher, creator of the online Megatokyo series, as well as the in-development series Warmth. His Megatokyo co-creator and former writer, Rodney "Largo" Caston, can also be considered one, though Caston has since left the business.

See also

- Dojin
- Dojin soft
- H dMjinshi

Categories: Anime and manga terminology | DMjinshi

Dojin soft | **Dojinshi**

H dojinshi

H *dMjinshi* are non-professional comics, *animation*, and video games with content that is sexual in nature. The term is most often used to refer to H manga, H anime and H games produced by amateur authors.

Derivative works of H dMjinshi

Anime

Anime   Fiction
Mania: Secret of the Green Tentacle (spoof of Nadia: The Secret of Blue Water)
Sailor Moon and the Seven Ballz (spoof of Dragon Ball, and Sailor Moon)
StarBallz (spoof of Dragon Ball, Sailor Moon, and Star Wars)

See also

- DMjinshi

Hentai

H dojinshi | Yaoi | Yuri

Hentai (K or x"_D, *Hentai***?**) is a Japanese word that means "transformation" or "aberration" and is used in biology to refer to metamorphosis. However, in colloquial situations it often means "perverted" and is subsequently used in many other countries to refer to *anime*, *manga*, and computer games with explicit sexual or pornographic content (see Japanese pornography). The word is not used this way in Japanese; commonly used terms include "jk hachi kin" (18; prohibited for sale to persons under 18), "ecchi/H anime" (sexual/pornographic *anime*) "eroanime" (¨í¢Ëá; derived from erotic **anime**), or "seinen" (t; adult, not to be confused with **Rt** young adult).

The term "hentai" may also be used outside of Japan to refer to pornographic animation in general that is not necessarily anime or manga. This is most often the case if the said animation is an imitation of a pre-existing cartoon or character (e.g. Princess Jasmine hentai).

Contents

- 1 Background
- 2 Meaning of the word
- 3 Hentai classification
- 4 Hentai media
- 5 See also

Background

H anime is an artistic expression of pornography in Japan. As opposed to photographic pornography, they allow full use of the imagination as well as scenes that run counter to accepted society and culture. Elements of sexual fantasy are represented in ways that would be impossible to film, even with a dedicated special effects budget.

This is not without precedent in Japan. During the Edo Period, which was the heyday of ukiyo-e wood-block prints, ukiyo-e had a pornographic variant, called shunga, which also had scenes that were sometimes surreal.

Each culture will have a different understanding about the line between pornographic content and mainstream works. It's important to understand ways that the Japanese line might be different from that in other cultures. Children's anime can depict nude characters, for example in Sailor Moon it is implied that the girls are nude during their transformation. Many artists add nudity as fanservice. However, H material tends to use explicit erotic content.

As a form of expressing sexual fantasy, depictions can include those that are unacceptable in society, or run counter to social norms. Such fantasies can be depicted in the extreme, often demonstrating subconscious desires or purely carnal motivations. This contrast between accepted—and in some cases legal—behavior and primal sexuality is a primary motivation for many works of pornography, and H art is no exception.

This form of Japanese culture acquired some popularity in the West thanks, to a large extent, to the Internet. Although there have been many pornographic comic books and animations produced in the West, they never were as popular as H manga is today. Comic book artists who focus on provocative female figures often use their talent for mainstream comic companies rather than adult works, and may fear ridicule for working on niche adult titles that are not as widespread, compared to Japan where a large group of artistic talent draws pornography.

In comparison to other forms of pornography, H art often portrays women as regular people in society who end up in some kind of sexual encounter, and are often aroused by the encounter to the point of no return. Characters may be portrayed as shy or have no conscious thoughts about sex, until placed in a situation where they are stimulated and aroused. While there is a common theme of a male stranger convincing a woman to become aroused physically by her own body and whatever the male desires, there are also depictions of consensual sex between couples, as well as assertive women who initiate sex.

Often, H artists try to portray situations in the most extreme manner possible, in order to break the boundaries of the viewer's comfort zone. This results in artists competing to show successively more excessive situations over time. An example would include bukkake and group sex, which demonstrates extreme sex that isn't usually performed by the average person. Other forms of demonstrating extreme sexual activity include bondage, tentacles, or other fetishes. Some artists may prefer to do the opposite, and focus on lighter titillation and nudity, or on character relationships and story.

Meaning of the word

In Japanese, the word hentai is a kanji compound of (hen meaning "unusual" or "strange") and K (tai meaning "attitude" or "appearance"). It is never used to refer to pornographic material, only to a person. The terms 18-kin (18, literally "18-prohibited") meaning "prohibited to those not yet 18 years old", and seijin manga (º+; "adult manga") are used when referring to pornography.

Compare **otaku** for another word altered somewhat in this transition. The English use is compared to the Japanese slang ¨ÃÁ (H, etchi, often spelled ecchi), which refers to any sexually explicit content or behavior — or simply a lewd comment. Etchi is simply the spelling-out of the Japanese pronunciation of the letter H; and is believed to be a shortened form of hentai used as a polite codeword in the 1960s. (Note that even in Japan the origins of etchi are unclear — one playful suggestion is that an H is someone who always follows a G, or girl.) Another possibility is that etchi is not a pronunciation of anything; it simply means "dirty". On forums and chat rooms "ecchi" is used to refer to pictures that are softcore pornography, showing nothing more explicit than women's breasts.

Exactly how the term hentai came to refer to all sexually explicit content in American anime fandom is unknown. With the rise of the World Wide Web, however, the term was extensively promoted by pornographic sites selling access to (frequently bootlegged) erotic manga. Banner ads promoting these sites might, for instance advertise "live girls and hentai", with the latter meaning erotic manga as opposed to photographs. In addition, many people outside of anime and manga fandom had come to associate anime with a particular genre of extreme pornography (e.g., tentacle rape) which could easily be called hentai in Japanese as well.

"H" in Japan is now broadly used to refer to all sexual content or activity, so "H manga" are manga with sexual content—however, "H" and "hentai" are no longer interchangeable. Also, the term "ero" (¨í), short for "erotic" but closer in meaning to "porn", is now used more often instead of "H".

Hentai classification

There are two main categories of hentai: works that feature mainly heterosexual interactions (often abbreviated "het" by its users), and those that feature mainly homosexual interactions. This second group can be further split into *yaoi* and *yuri* styles. Yaoi refers to homosexual male pairings, and yuri to lesbian pairings.

Yaoi commonly features males of ambiguous gender in both physical appearance and mannerisms. These males are called "*bishMnen*," which literally means "pretty boy." The traditional "bear" of gay porn in other countries is very rare in Japan. Yaoi also exists outside of the hentai genre, since it is an ambiguous term that is applied to any form of anime that includes male homosexuality. However, it is different from shMnen-ai (literally, "boy-love"), in which two males simply express romantic feelings for each other and never actually have sexual relations.

Yuri is very similar to yaoi, except that the focus is on homosexual female interactions, and the females in a typical yuri illustration or animation tend to be far less realistic than the males in yaoi. The females in yuri are known as "*bishMjo*," which, predictably, translates as "pretty girl." ShMjo-ai ("girl love") is the female equivalent of shMnen-ai.

The scope of hentai encompasses the entire range of sexual fetishes, including:

- Bakunyuu, the depiction of women with large breasts. Literally translated to "busty".
- BDSM, focusing on domination through use of ropes, tools, sex toys, and elaborate devices. Themes can include empowerment, restriction, and submitting to sexual urges.
- Bukkake, a common representation of a female being used to service as many males as physically possible, who then ejaculate on her. Often depicted in public or in areas with a large number of males present.
- *Catgirls* (also known as "nekos" - Japanese for "cat" - in online slang) and other anthropomorphic characters, who display animal attributes such as ears, claws, and a tail. Generally, skin is made completely visible and not covered entirely by fur, a distinction from furries.
- Coprophilial and urolagnial
- Deformity
- Ecchi, focusing on nudity, partial nudity, and provocative clothing rather than pure sex.
- Futanari, a depiction of females who naturally have male genitalia, often exaggerated beyond normal proportions.
- Guro, focusing on imaginative gore and mutilation.
- Incest
- Lolicon, depicts prepubescent girls.
- Maiesiophilia
- Milk fetishism
- Science Fiction, *Fantasy* and Horror
- Shotacon, the depiction of young boys having intercourse with other boys, men or women.
- Tentacle sex, the depiction of tentacled creatures or monsters (imaginative or otherwise) engaging in sex or rape with girls.

Hentai media

- Adult anime, or H anime, is anime that relies primarily on sex.
- 3D rendered graphics, a more recent development that has evolved with graphics technology. Styles tend to emulate drawn art as well as video game art. Can be in image, game, or animation form.
- Adult manga, or H Manga, is manga designed for purely pornographic purposes. Plot is still used to develop character and setting, but the ultimate goal is to show scenes of sexuality. Adult manga is often sold in convenience stores,

book stores, and magazine stores in Japan, and also other public places such as airports, and is far more prolific and accessible than the US adult comic book market. It is usually distributed in digest format, containing several stories by different artists.

- Adult CG artwork includes individual drawings by artists. Art can be available on websites, CD-ROMs, or in printed art books. CG artwork is used frequently in adult video games.
- Adult video games, or eroge, are games with a pornographic element. They can include bishoujo games that involve character driven plots, can exist as sex simulations.
- Adult DMjinshi, or *H dMjinshi*, refers to a type of work that uses copyrighted characters presented in sexual situations. It usually refers to printed manga, but can also refer to any type of visual work depicting copyrighted characters, including video games, animation, and CG artwork. Familiarity with a particular character or setting can add a sense of relating to the character over a generic character used in mainstream hentai, making dMjinshi more appealing to fans of a particular work. Despite not representing characters and licensed properties as intended, companies often view these works as a free form of license recognition and advertising through dedicated fandom. Some mangakas create hentai dojinshi with characters from their own mangas. Like Kazushi Hagiwara who create himself Bastard - Expansion, a pornographic dMjin with characters from Bastard!!.
- In Western fanfiction circles, hentai-based works are popularly referred to as lemon, based on a more popular hentai title called Cream Lemon. Fictions referred to as "Lime" are ones in which the characters do everything short of having sexual intercourse with each other. In Japan, the works may be referred to as "lemon" or "pink" ("pink" having sexual connotations similar to the term "blue" in the west).
- Hobbyists often add an extreme adult element to sculptures, models, figures, dolls, mannequins, or outfits.

See also

- Anime
- BishMjo
- BishMnen
- Cartoon pornography
- Manga
- Yaoi
- Yuri (animation)

Categories: Anime and manga terminology

Yaoi

Yaoi is a controversial term of Japanese origin for a publishing genre that originated in Japan, that often encompases *manga*, doujinshi (self-published comics) anime, or fan art that always focuses on sexual homosexual relationships between male characters and is generally created by women artists and marketed to a straight female audience. Male Japanese artists who create homosexual-themed material for male audiences operate in another genre. Some consider yaoi to be synonymous with shMnen-ai, which focuses on the same topic, but shMnen-ai is (typically) not as graphic in its portrayal of homosexuality. Others insist shonen ai is an older genre that must be considered completely separately from yaoi. Both categories are now commonly referred to as Boys' Love in Japan.

Contents

Overview

The word Yaoi is an acronym of Japanese origin, which has come to be used in America and elsewhere to describe the Japanese publishing phenomenon of sexual gay-themed comics, animation, and prose created by women for women. The phenomenon has spread beyond Japan, with examples of what is called "American yaoi" coming into being. Exactly what the term means and what it encompasses is a subject of debate. At least one anthropologist has suggested that yaoi is a product of the intersection of two fairly universal cultural taboos: women's freedom of sexual expression and homosexuality.

Etymology

The English letters form an acronym derived from the Japanese phrase äÞjWªÁjWsjW (*ya*ma nashi, *o*chi nashi, *i*mi nashi), that is often translated into English as, "no climax, no punch line, no meaning." A variant English translation, "No peak, no point, no problem," is often prefered as a translation that "works." The term appears to be used in Japan originally (perhaps as long ago as the 1970's) for any doujinshi that was a bizarre, playful parody, and came to be applied to sexually explicit homosexual material, but only that created by female artists and marketed to female consumers.

Pronunciation

In Japanese, each vowel is prononced separtely, making the prefered prononciation, three syllables, yah-oh-ee „JD . However, to hear the Japanese artists who create yaoi say it, and people who speak Japanese and market yaoi, too, it sounds more like two syllables, "yow-ee".

Usage

Some people have a very narrow definition of what consititutes yaoi, others insist on much broader definitions. Yaoi is often thought of as less "story-based" than heterosexual *hentai* manga or anime; as there are often pairings between mortal enimes or rivals. (Goku and Vegeta, Inuyasha and Sesshomaru, etc.) however, a broad spectrum of "intensity" exists in the genre. Themes range from ordinary themes and mild adult situations to extreme fetish-oriented works, including anthromorphism, cosplay, nonconsensual sex ("non-con"), and even monsters, incest, orgies, and assorted other highly taboo depictions of homosexuality.

Doujinshi

Some purists insist that yaoi as a term be only applied properly to doujinshi, Japanese for "same people zine," meaning the "same people" create and publish it. Typical yaoi doujinshi features male-male "pairings" whose names are always joined with an "x" never with the "/" of slash. Most, but not all doujinshi, are done by amateurs who often work in "circles." CLAMP started as a doujinshi circle. However, professional yaoi artists including Kodaka Kazuma and Maki Murakami make their own doujinshi as well. Just about any work of literature can be turned into a doujinshi. Collectors often focus on the doujinshi for a particular comic. There are doujinshis of "Yu-Gi-Oh," "Naruto," "Trigun," and even material that has nothing to do with comics, such as "Harry Potter" and "Pirates of the Carribean." Some common subjects of doujinshi include the boys of Trigun, Cardcaptor Sakura, Dragon Ball, Final Fantasy, Megaman Battle Network (aka Megaman Nt warrior, axcess,stream,etc..)Gundam

Wing, Naruto, Prince of Tennis, Weiss Kreuz, Yu-Gi-Oh!, YuYu Hakusho, Rurouni Kenshin, Fruits Basket, Saiyuki, Wolf's Rain, DNAngel, and One Piece. Generally speaking, if a series features attractive male characters, it will attract yaoi fans. Thus a large amount of doujinshi material, and therefore yaoi material, actually comes from male-oriented shounen and seinen demographics. This sometimes causes conflict because many fans dislike such themes, especially when inserted as fanon.

BL vs. yaoi for professionally published material

Commercially published manga, anime, and novels that fit the yaoi genre are often referred to as "yaoi" in America but as "Boys' Love" or "BL"(the English words, shortened to the acronym "BL") in Japan. This is how the Japanese publishing community distinguishes the current professionally published works from both the doujinshi and the older "shonen ai" genre, which is no longer created or marketed in Japan.

Some people who know yaoi insist that the term be restricted to material originally published by Japanese publishers who specialize in yaoi. Until recently the Japanese publisher Biblos, and their Be X Boy magazine, was considered the major source of professionally published Japanese yaoi. However, that company's recent bankruptcy (due to failure in the company's non-yaoi ventures) means that Biblos' competitors will be taking up a larger share of the market for professional yaoi or BL manga. In recent years, several popular Japanese yaoi or BL works have been commercially translated and imported to English-speaking countries by companies such as TokyoPop, Be Beautiful, and Digital Manga Publishing (DMP).

In Japan at present all homosexual-themed manga (written mostly by and aimed at females) is generally referred to as BL or Boys' Love. This is the way Japanese publishers list the genre for Japanese markets, and the way the anime are described by the voice actors who play the roles. However, professional Japanese artists themselves often use the term "yaoi" at least when writing or speaking in English or to English-speaking audiences. Kodaka Kazuma, for example, who has been described as being to yaoi what the Sex Pistols are to punk, calls her work yaoi, and is careful to distingish her work as being yaoi, not gay. Whether a narrow or broad definition is applied, yaoi is usually of a more sexually explicit nature than the now-obsolete shMnen-ai. Little is known about Shounen-ai's predecesor Tanbi. In this context, the three terms are often compared to American slash.

American Yaoi

Over the years, gay-themed comic strips inspired by and referred to as yaoi have been adapted as a sub-culture in North America, with writings and art displayed on websites devoted to it. Notable American yaoi comics include the webcomic Boy Meets Boy by K. Sandra Fuhr, and its successor Friendly Hostility hosted on Keenspot. Professional yaoi or yaoi-related manga created by American artists for the American market includes the implicit "Off-Beat" by Jen Lee Quick, published by TokyoPop, and the explicit "Incubus" by

Yayoi Neko, published by Bang. There are also some instances where any literary material with male-male homosexual content, including movies and novels, especially that created by female artists or writers, is referred to as yaoi. However, this definition is so overly broad as to generally be considered a misuse of the term.

Seme and Uke

Two of the most remarkable terms familar to yaoi fans are "seme" and "uke." They are borrowed from martial arts, but they have apparently been used in a sexual context for centuries and apparently do not carry any degrading connotations.

"Seme" comes from the Japanese verb "semeru" (to attack) and "uke" from the Japanese verb "ukeru" (to receive). Sometimes the words are translated into English as "top" and "bottom" but that is not accurate. The American slang terms "pitcher" and "catcher" are similar but "seme" and "uke" are not slang.

The "seme," (;) the "attacker," tends to be depicted as the standard male of anime and manga culture: restrained, physically powerful, protective. The "uke" (×Q), the "receiver," may be more androgynous or feminized in appearance and demeanor. Certain authors and works exploit and re-invent these stereotypes; anthologies published by Be x Boy, for example, feature sets of stories centered around themes such as "younger seme" or "reversibles". The infamous "height rule"-- referencing height as a measure of power-- also relates to this element of yaoi culture.

Typically the men of yaoi art, whether seme or uke, are drawn with a soft metrosexual look. (This is one way the genre differs from gay manga, where the men tend to be much harder and more muscular-looking.) However, there is also an uprise of Muscle yaoi where adult men are featured with strong muscles and usually less feminine behaviors.

Categories: Hentai | Anime and manga terminology
H dojinshi | Yaoi | Yuri

Yuri

Back

Yuri (~, *Yuri*?) and shMjo-ai (æs, *shMjo-ai*?) are jargon terms amongst *otaku* for lesbian content, possibly sexually explicit, in *anime*, *manga*, and related fan fiction. In Western media, the term femmeslash is used instead.

Girl-love (or GL) is a similar term used to refer to lesbian content, used primarily by commercial publishers, as an analog of the "Boy Love" genre.

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- 2 Yuri as story

- 3 Famous yuri pairings
- 4 Reference

Definition and semantic drift

Much like the term **otaku**, yuri, although originally a Japanese loanword, has undergone significant semantic drift. The precise difference between "yuri" and "shMjo-ai"' ranges from large to none, depending on the speaker.

In Japanese, the term is typically used to mean any attraction between girls in entertainment media, whether sexual or romantic, explicit or implied. For example, Futaba Channel's "yuri" board includes both *hentai* and non-hentai content rather than separating them. The term shMjo-ai is not usually found in this context outside of Western fandom. Neither term is generally used by Japanese lesbians describing themselves.

American use of yuri has broadened in recent years, picking up connotations from the Japanese use, but the historical usage differed: in America, yuri has typically been used to denote only the most explicit end of the spectrum, being effectively a variety of hentai; while shMjo-ai — an independently-coined term, following the logical connection to shMnen-ai — described anything without explicit sex. The term likely stayed popular because many fans wanted to remove the direct connotation of pure pornography, which is still often associated with anime as a whole in some circles.

On the Internet, "shMjo-ai" is sometimes used instead of "yuri" solely because the latter produces too much unrelated material in search engines.

Etymology

The word yuri literally means "lily", and is (like many flower names) a relatively common Japanese feminine name. In 1971, Itou Bungaku, as editor of Barazoku, a magazine geared primarily towards gay men, named gay men the "Barazoku," ie., "rose tribe" and lesbians "Yurizoku," the "lily tribe." From this, many doujinshi circles incorporated the name "Yuri" or "Yuriko" into yuri hentai *dMjinshi*. The "-zoku" or "tribe" portion of this word was subsequently dropped. (Variants of this theory may name specific characters, often Yuri of the Dirty Pair.)

In 2005 at Yuricon in Tokyo, Itou Bungaku spoke about the creation of the term "yuri". He, and the mangaka and writers who attended as guests spoke of reclaiming the term from a primarily *hentai* connotation to once again describing all media that represent love, desire, attraction and intimate emotional connections between women.

Yuri as story

Many fans enjoy yuri for its skewing of the classic gender roles in anime, which are often quite stereotyped in nature and sometimes have a female character take a slightly more 'submissive' role if a significant other is introduced or appears. Conversely, yuri content is often criticized as never going anywhere, with the majority of the more dramatic stories ending tragically (even by comparison with the melodrama of romance in manga in general).

Young same-sex affection is considered natural in real-life Japan to a much later age than in the West. The relationships may extend to infatuation complete with gift-giving, kissing (among girls) and other touches many Westerners would consider overtly romantic/sexual. That said, sociological studies conclude that this does not lead to widespread youthful sexual experimentation (especially compared with the US/UK). Homosexuality in Japan still faces social disapproval despite the relative abundance of representations of same sex relationships in mainstream media. Marrying someone of the opposite gender and having children is seen in Japan as the proof that you have become a responsible adult; unmarried adults, homosexual or not, are seen as having character problems and face job discrimination. (The level of social conformity in general in Japan is considered very high as well.) On the other hand, homosexuals who do marry, even if they are out, even if they have same sex lovers, are not officially discriminated in any way. It is noteworthy that sexual identity in anime and manga often has less to do with a character's sexual tastes and more to do with the current interactions with other characters. (ShMjo in particular is known for frequently featuring bisexual characters without explicitly specifying their orientation.)

Other yuri stories may involve characters with no previous romantic experience or who are otherwise depicted as straight, but are attracted to a single particular female, such as Yoshida Chizuru from HEN or Utena Tenjou from Revolutionary Girl Utena.

Many archetypical stories exist, such as the schoolyard not-quite-romances between sempai and kouhai (senior and junior), where the former is an older looking, more sophisticated woman and the latter is her younger, more awkward admirer. This is famously depicted in Marimite, which has a large yuri fandom. In other stories, some characters have bishonen characteristics and are considered handsome rather than beautiful. Lady Oscar from The Rose of Versailles and Asaka Rei from Oniisama e are famous examples, though the most famous is Haruka Tenoh from Sailor Moon.

Yuri in *shMnen* is stereotyped as more blunt or explicitly sexual in depiction than it is in shMjo, although some argue this is more according to males' tastes in relationships in general than to simple fanservice. Many critics of the sometimes evasive nature of shMjo in regard to sex suggest that yuri is more easily found in shMnen because it is depicted in a healthy, sexual manner. Generally, relationships are still depicted as between a junior and a senior, but these roles are often related to the age or maturity of a character rather than the appearance of the character. However, many of the design archetypes as in shMjo are used; most often, one character appeals to the bijin aspect, and the other to the moé aspect. This sometimes causes couplings from different series to strongly resemble each other. In recent times, the most notable example of this is the stunning similarities between Himemiya Chikane and Kurusugawa Himeko of Kannazuki no Miko and Azuma Hatsumi (adopted) and Azuma Hazuki of Yami to Boushi to Hon no Tabibito; Chikane and Hazuki in particular look

and act almost exactly alike, and would very likely be identical if both series had the same artist.

One should note that much of what is presented as "subtext" is subjective. For example, younger girls who seem to adore older girl characters may not have any romantic notions whatsoever, and are simply behaving as the author has observed young girls in his or her environment. Many of the suggestions of relationships in anime and manga between characters is often wishful thinking on the part of fans.

Famous yuri pairings

While many series have had implied yuri, the most famous "out" yuri pairing appeared in Sailor Moon. Haruka Tenoh (Sailor Uranus) and Michiru Kaioh (Sailor Neptune) first appear in the third season, and it is almost immediately obvious that they are a couple. Haruka makes it a point to dress and act in a masculine manner in the anime; she has short sandy blonde hair and wears the boys' uniform at her school. By contrast, in the manga Haruka was more gender-ambiguous, wearing the clothes of both sexes and even seeming to change appearance slightly depending on what she wore. At first glance this pairing appears to be the traditional dom-butch/sub-femme dynamic, but closer inspection shows that neither one can be considered "dominant" and that they are perfect complements to one another. It may even seem that Michiru is the one who "holds the whip" at times but truthfully neither dominates the other. In the English dub, their relationship was changed to that of "cousins". One example of a scene that was changed to fit this new relationship is when Serena and her friend Elizabeth were discussing their first kiss, Amara and Michelle say that the first kiss was Adam and Eve. A short scene with two figures, one with short hair and the other with long hair are supposed to be Adam and Eve in the English dub, but in the original version, these figures were Haruka and Michiru. In the fifth season of the show, it is hinted that Michiru may be bisexual, as she shows interest in Seiya Kou (Sailor StarFighter), who is male in his non-senshi form.

Seiya (an alien who switches between male and female when transforming) has a stated romantic interest in both Usagi Tsukino and the leader of his people, Princess Kakyuu. Seiya's relationships are complicated because of his dual gender. However, his form as Sailor StarFighter is his true self, making her a female at her core. Therefore, Seiya's love is another canon example of yuri in the show. True to stereotype, Seiya's love for Usagi is one-sided and ends with a parting. Sailor Moon as a series has large helpings of yuri overtones among the other characters as well, particularly in the anime.

Utena Tenjou and Anthy Himemiya from Revolutionary Girl Utena are most likely the second most famous yuri couple. Similarly to Haruka and Michiru, Utena appears to be the more "masculine" of the two, also insisting on wearing the boys' uniform and participating in the surrealist duels at Ohtori Academy. However, she is naive and overly pure-hearted at times; Anthy's jaded, cynical worldview stands in sharp contrast to Utena, and, like Michiru to Haruka, serves as a moderating and calming influence over her. It can be argued that Utena/Anthy shows more of the dominant/submissive pattern, since it is in Anthy's character (superficially, at least) to be submissive.

Unrequited love also features heavily in shMjo-ai and yuri. One of the most well-known (and controversial) examples is Sakura Kinomoto and Tomoyo Daidouji from Cardcaptor Sakura. In this case, there is what appears to be a one-sided love, that of Tomoyo for Sakura. What makes this controversial with Westerners is that the characters are still in grade school.

In recent years, the trend has been toward yuri being more out in the open. Yami to Boushi to Hon no Tabibito (2003), or "YamiBou", was the most notable example of this; the main characters, Hazuki and Hatsumi, were quite obviously in love, and the story centers on Hazuki's journey through time and space to find Hatsumi after the latter departs her world on the midnight of her sixteenth birthday. The series can be thought of as an attempt to bridge the gap between shMjo and shMnen anime; its story is very deep and nearly entirely character-driven, yet it contains large amounts of fanservice and is based on an H-game.

Despite some flaws, Yami to Boushi to Hon no Tabibito's influence can be keenly felt in what many consider to be its spiritual successor, Kannazuki no Miko ("Shrine Maidens of the Godless Moon"). This is another attempt to cross genres, featuring a plot-driven storyline. It makes heavy use of *mecha* (giant robots), but these and even the plot itself (saving the planet from the Orochi) is just a backdrop to the real story: the love between Himemiya Chikane and Kurusagawa Himeko, reincarnations of the Lunar Miko and Solar Miko, respectively, whose job it is to combat the Orochi. Chikane and Himeko resemble Hazuki and Hatsumi extremely closely, though Himeko is much more outgoing than the spooky, selectively-mute Hatsumi. Kannazuki no Miko is considered difficult to watch by many shMjo-ai fans; the show features brutally melodramatic twists and turns, and no concrete conclusion is reached until after the end credits of the last episode. Though exceedingly brief, that final snippet is interpreted by many fans as confirmation of a happy ending for the pair, albeit a vague one.

Another important example of shMjo-ai and yuri is Maria-sama ga Miteru, or "Marimite". Unlike Yami to Boushi to Hon no Tabibito and Kannazuki no Miko, Marimite is an entirely character-driven shMjo anime with little to no action or drama in the plot. Marimite follows the students at Lillian Jogakuen, an all-girls Catholic school somewhere in Japan. It focuses on the relationships between the girls, set against the backdrop of the Student Council, known as the Yamayurikai. While most of the shMjo-ai is subtext, SatM Sei (Rosa Gigantea) is quite obviously a lesbian and two entire episodes of the first season are devoted to the story of her and a former lover, KubM Shiori. Shimazu Yoshino and Hasekura Rei act in many ways as if they are already married, having known one another since early childhood and being distant cousins. TMdM Shimako, mysterious and aloof, seems to be growing a relationship with the small but fiery new first-year Noriko in the second season as well. As of 2005, the most popular pairing in the fandom (Sachiko/Yumi) is still at the subtext level, and some fans believe it may never progress beyond that.

Reference

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Original Video Animation

Original Video Animation (ªê¸ÊëûÓǪû¢Ëáü·çó, Orijinaru Bideo Animshon?), abbreviated OVA (ªüÖ¤¨ü, Lbui?), is a term used in Japan for *anime* titles that are released directly to retail sale, without prior showings on TV or in theaters. OVA titles were originally available on VHS, though they later became available on other media such as Laserdisc and DVD. OVA is sometimes used, perhaps inappropriately, to refer to any extremely short anime series or special regardless of its release format.

OAV or Original Animated Video is sometimes used in place of OVA, and the meaning is generally accepted to be the same. According to source**[1]** the abbreviation OAV was too similar to AV ("Adult Video"), causing OAV to be misinterpreted as Original Adult Video, resulting in a shift towards the OVA abbreviation.

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- 1 The OVA format
- 2 History

The OVA format

Like anime made for television broadcast, OVAs are broken into episodes. OVA media (tapes, Laserdiscs, or DVDs) are usually sold with just one episode each. Episode length varies from title to title, and might be anywhere from a few minutes to two hours or more per episode. An episode length of 30 minutes is quite common, but this is by no means the rule. In some cases, the length of episodes in a speciffic OVA may vary greatly (in GaoGaiGar Final, the first 6 episodes last around 30 minutes, while the last 2 episodes last 40 and 50 minutes respectively and The OVA Key the Metal Idol consists of 15 separate episodes, ranging in length from 20 minutes to nearly two hours each.) An OVA series can run anywhere from just one episode (essentially a direct-to-video movie) to dozens in length. Probably the longest OVA series ever made was Legend of the Galactic Heroes, which spanned 110 main episodes and 52 gaiden episodes.

Many popular anime began as Original Video Animation, and later grow to become popular television series or movies. Tenchi Muyo!, for example, began as an OVA but went on to spawn several TV series, three movies, and numerous spinoffs. Other OVA releases are made as sequels, side stories, music video collections, or bonus episodes that continue existing TV series or films, such as Love Hina Again.

OVA animation is well regarded for its high production quality. OVA titles generally have high budgets and therefore the technical quality of animation is almost always superior to TV series and may equal or exceed the quality of *movies*.

OVA titles are also known for detailed plots and well developed characters. Probably the most significant reason for this is that the format offers the writer and director much greater creative freedom than other formats. Since OVA episodes and series can be any length, the director can use however much time he likes to tell the story. There is a great deal of time available for significant background and character/plot development. This is in contrast to TV episodes that must begin and conclude an episode in 22 minutes, or films which rarely last more than two hours. There is likewise no pressure to produce "filler content" to extend a short plot into a full TV series. There are other reasons as well: OVAs are more likely to be scripted for artistic reasons, rather than mass-market appeal. Many OVA titles are targeted to a specific audience, whereas mass-market films and TV series are written for a more general audience. As well, OVA releases are not bound by content restrictions or censorship (such as violence, nudity, or language) that are often placed on television series.

Most OVA titles run 4-8 episodes and tend to have a complex and continuous plot which is best enjoyed if all episodes are viewed in sequence. This is in contrast to TV series, which generally have many short "mini-stories" that happen to be related somehow, rather than a unified plot. Many OVA titles can be thought of as "long films" that just so happen to be released in parts. Release schedules vary, as some series may progress as slowly as 1-2 episodes per year. Some OVA titles with a lengthy release schedule ended up unfinished due to lack of fan support and sales.

History

OVAs originated during the late 1970s. As the VCR became a widespread fixture in Japanese homes, the Japanese anime industry grew to behemoth proportions. Demand for anime was massive, so much so that consumers would willingly go directly to video stores to buy new animation outright. While "direct-to-video" was a pejorative in the United States for works that could not make it onto TV or movie screens, in Japan the demand was so great that direct-to-video became a necessity. Many popular and influential series such as Bubblegum Crisis and Tenchi Muyo! were released directly to video as OVAs.

Although direct-to-video anime had appeared earlier, the first actual OVA series to be billed as such was 1983's Dallos, directed by Mamoru Oshii and released by Bandai. Another famous early OVA, premiering shortly thereafter, was the original Megazone 23. Other companies were quick to pick up on the idea, and the mid-to-late 1980s saw the market flooded with OVAs. During this time, most OVA series were new, stand-alone titles.

As the Japanese economy worsened in the 1990s, the flood of new OVA titles drained to a trickle. OVAs were still made, but in smaller numbers. Many anime series ran an economical

13 episodes rather than the traditional 26. New titles were often designed to be released to TV if they approached these lengths. In addition, the rising popularity of cable and satellite TV networks (with their looser censorship rules) allowed many new titles to be broadcast directly to the public when previously that would have been impossible. Therefore many violent, ecchi, and fanservice series became regular TV series. During this time period most OVA content was limited to that related to existing and established titles.

However, in 2000 and later, a new OVA trend has begun. Many TV series are released in a fashion in which not all of the episodes are broadcast normally--some are released in OVA fashion: they are only available if one purchases the video (generally, a DVD). Examples of this include Love Hina: the 25th episode was DVD-only, and Oh! My Goddess: several episodes of the TV series are DVD-only. The popular anime and manga series Hellsing has also begun an OVA series, this time more heavily based on the manga. This trend is becoming quite common, with many new titles offering DVD-only episodes. Further more, many recent OVA series pre-broacast the episodes and release the DVD with unedited and revised for better quality of animations.

Categories: Anime and manga terminology
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Otaku

Dojin

In English, otaku refers to a variety of geek or fanboy/fangirl obsessed with *anime* and *manga*.

While in Japanese the term otaku has negative connotations, in English the term is more flexible; some fans believe it has positive connotations, while other fans believe it has negative connotations. Japanophile is a word sometimes used to describe an otaku. Wapanese is a derogatory term that is sometimes used, while others feel many cultures have their own equivalents.

Currently the term otaku is often used as self-description by anime fans with a minute and detailed knowledge. They use it to rally those who have recently begun to watch anime or read manga, and encourage questions on shows and Japanese culture in general.

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- 1 In Japan
- 2 In English/Internationally
- 3 Fictional works about otaku

In Japan

The word otaku is derived from an honorific term for another's house or family (J..., otaku) that is also used as an honorific second-person pronoun (roughly equivalent to vous in French). Another story goes that it was derived from Maurice de la Rie, an old Japanese Leipo. The modern slang form, which is distinguished from the older usage by being written only in hiragana (J_O) or katakana (ª¿¯ or ò¿¯), appeared in the 1980s; it appears to have been coined by the humorist and essayist Akio Nakamori (-î+, Nakamori Akio) in the 1983 series "An Investigation of Otaku" (J_Onv, otaku no kenkyk), who observed that this form of address was unusually common among geeks and nerds. It entered general use in Japan around 1989, and may have been popularized by Nakamori's publication in that year of "The Age of M" (MnBã, M no jidai), which applied the term to the (then) recently caught serial killer Tsutomu Miyazaki, who turned out to be a loner obsessed with pornographic anime and manga (which is often called *hentai* in the Western hemisphere) and who lived out his rape fantasies on living young girls, attaching a huge taboo to a formerly innocuous term.

In modern Japanese slang, an otaku refers to an overly obsessive fan of any one particular theme, topic, or hobby. Perhaps the most common uses are anime otaku (one who sometimes enjoys many days of excessive anime watching with no rest) and manga otaku (a fan of Japanese graphic novels). The term otaku used by itself just means "fanatic". Japanese culture has many other varieties, such as psokon otaku (personal computer geeks), gmu otaku (playing video games), and otaku that are extreme fans of idols, heavily promoted singing girls. Sometimes the term would be used for some hobbies of mechanical or technological area such as tetsudM otaku (metrophiles) or gunji otaku (military geeks), too. While these are the most common uses of otaku, the word can be applied to anything (music otaku, martial arts otaku, cooking otaku, etc). The word maniakku or mania (from English "maniac") is sometimes used to indicate someone whose interest is strong, but not obsessive or unhealthy: anime maniakku, gmu mania, etc.

The name for a female otaku is otome, which translates as "maiden." A small alleyway of Tokyo's Higashi Ikebukuro district is known as "Otome Road." Otome Road's otome (female otaku or geekettes) are a cross-section of Japanese womanhood, with ages ranging from teenage junior high school girls to housewives in their late 40s. A feature of the area is that there are so many bookstores devoted to comics and books filled with stories about homosexual men, in a genre called Boys' Love or BL. *DMjinshi*, manga produced by amateur fans, dominate the shelves along Otome Road, with a significant chunk of the comics' stories about more famous cartoons that imitate, parody or develop on characters who are usually household names in Japan.

An interesting, modern look into the otaku culture has surfaced with an allegedly true story surfacing on the famous internet bulletin board 2ch.net: "Train Man", a love story about a geek and a beautiful woman who meet on the train. The story has enjoyed a compilation in novel form, several comic book adaptions, a movie film released on June 2005 and a television series which aired on Fuji TV from June to September 2005. The drama has become another hot topic in Japan, and the novel, film and television series give a closer look into the otaku culture.

A subset of otaku are the Akiba-kei, men who spend a lot of time in Akihabara in Tokyo and who are mainly obsessive about anime, idols and games.

Sometimes the term is used to describe something pertaining to the subculture that surrounds anime, idols and games in Japan. This subculture places an emphasis on certain

services (see fanservice) and has its own system for judgment of anime, dating simulations ("dating sim") and/or role-playing games and some manga (often *dMjinshi*) based upon the level of fanservice in the work. Another popular criterion—how ideal the female protagonist of the show is—is often characterized by a level of stylized cuteness and child-like behavior (see moé). In addition, this subculture places great emphasis on knowledge of individual key animators and directors and of minute details within works. The international subculture is influenced by the Japanese one, but differs in many areas often based upon region. (See also: Superflat, Hiroki Azuma.)

Since anime in Japan is not as widely accepted as manga, the otaku subculture has much influence over the mainstream anime industry in Japan. The area where otaku have the most influence in manga tends to be with dMjinshi. Manga published in the United States are more influenced by their respective otaku subculture than they are in Japan. This is because most people who read manga have some ties to the subculture in the US, whereas in Japan manga reading is more widespread.

In English/Internationally

The word is a loanword from the Japanese language, but in the English/international sense it is used to refer specifically to a fan of *anime* and *manga*, though it can sometimes refer to any "geek," in general. The term serves as a label not unlike the term Trekkie or fanboy. However, use of the label can be a source of contention among older or more moderate anime fans, particularly those who are aware of the negative connotations the term has within some subcultures. As in Japan, unpleasant stereotypes about otaku prevail in worldwide fan communities, and some anime fans express concern about the reputations these more extreme fans can earn their hobby (not unlike sentiments in the comic book and science-fiction fandoms). Non-Japanese otaku won't necessarily know Japanese, either, though there are some who do to one degree or another.

To indicate that one is talking about the Japanese definition rather than the English loanword, the spelling wotaku (ò¿¯) is sometimes used. On Japanese forums such as 2channel, however, otaku (ª¿¯) and wotaku (ò¿¯) are used interchangeably, depending on the mood and personal style of the poster.

Otaku is increasingly being used outside of Japan to refer to an individual that is obsessed with technology, a pre-occupation stereotypically assigned to Japanese teens in the early 1980s. For example, demanding U.S. technology consumers are sometimes referred to as American Otaku. This group first reached noticeable prominence in the widespread blogosphere critique of Apple and Microsoft in the aftermath of two disappointing product releases in February and March of 2006.

Fictional works about otaku

As otaku make up a good portion of the creative forces behind anime and manga, it is only natural that several works of manga and anime on otaku culture have appeared, often as a light-hearted pastiche. Some of the more famous works include:

- *Otaku no Video*: A pair of films that follow a young college student as he is introduced into the world of the otaku by a high school friend and soon spends the next several years trying to become the greatest otaku, the Otaking. The work also serves as a semi-autobiographical account of the formation of Gainax, and is inter-cut with several live-action mock interviews with several different types of otaku.

- *Comic Party*: Originally a series of dating sims which was then adapted into various anime and manga series, Comic Party follows a rejected art student as he is enthusiastically thrust into the dMjinshi scene by a crazed otaku friend. He then creates several of his own dMjinshi works while interacting with other artists and dealing with his girlfriend who is at first less than enthusiastic about his new passion.

- *Genshiken*: A manga later adapted into an anime series which follows a "catch-all" otaku college club and the various activities they become involved in. Much of the story is told from the perspective of two characters: a freshman who grows into his otaku identity; and the girlfriend of another member who disapproves the passions of her attractive, but clueless, otaku boyfriend.

- *Densha Otoko*: Densha Otoko (ûÊ7, literally "Train Man") is the story of a Japanese geek in his early 20s who saves a beautiful woman ("office lady"), Hermès, from a drunken groper on a train, and then chronicles his subsequent dates with the woman and requests for help on the Japanese mega-BBS 2channel (in the TV series referred to and remodelled into the semi-fictitious "Aladdin Channel").

- *Welcome to NHK!*: Originally a novel written by Tatsuhiko Takimoto and illustrated by Yoshitoshi Abe, which was adapted in *manga* form by Kenji Oiwa. An anime series is coming in 2006.

- *Metal Gear*: A reoccuring character in the Metal Gear video game series is a man named Dr. Hal "Otacon" Emmerich. He is a lover of Japanese anime and entered into the field of engineering and techology because of it (namely because of the *mecha* genre.) His nickname "Otacon" comes from the the word "Otakon" (short for "otaku convention"), which is a convention focusing on the art of anime and manga, East Asian culture, and its fandom. It is held in Baltimore, Maryland ever since 1994. Konami (the company which created the Metal Gear series) was given permission by Otakorp, Inc. to use the name "Otacon" for any title of the series.

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Anime and manga terminology

Anime and *Manga* fandom in the west (especially the U.S.) has adopted many Japanese words and phrases. Some of these words have been misinterpreted, reinterpreted or undergone significant drift in meaning. In addition, a variety of terms relating to Anime and Manga and the associated fandom have arisen either by translation/transliteration from Japanese, or as part of the subcultures shared slang or jargon.

In some cases English and Japanese have contributed in complex ways to the formation of new words in either or both languages. (e.g. *Hentai* - 'H' - Ecchi)

Other subcultures have also adopted Japanese loan-words through contact with Anime and Manga media and fans.

In addition there are a great many Japanese words and phrases that fans and the curious will come across in relation to Anime and Manga.

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A B C D E F G H I J *K L* M *N O P* Q *R S* T U *V W* X *Y Z* — **See also**

A

- Ai () — love
- *Anime* (¢Ëá) — Animation originating in Japan. Not a genre and contrary to popular misconceptions widely varying in style.

B

- beddo shiin — /bed scene/
- bishie (bishi or bish) — fan term for androgynous and/or effeminate males of all ages derived from *bishMnen*, also applied to similar (beautiful but somewhat butch) females.
- *bishMnen* (Žt) — beautiful boy — Japanese aesthetic concept of the ideally beautiful young man. Androgynous, effeminate or gender ambiguous. In Japan it refers to youth with such characteristics, but in the west has become a generic term for attractively androgynous males of all ages.

C

- *Catgirl* — character with cat ears and a cat tail, but an otherwise human body.

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- Chapatsu — "brown hair" The once-rebellious & trendy, now mainstream, style of bleaching (and occasionally dying) hair, found among Japanese teens.
- CM — Comics Market (see Comiket)
- Comiket — Comics Market — world's largest comic convention held biannually in Tokyo, Japan for producers and fans of *DMjinshi*. (see Comic Party)

D

- *DMjinshi* — amateur comic/zine

- **dMseiaisha — same-sex-loving person**

E

- ecchi — perverted — from 'H' for *Hentai*
- enjo kMsai — "compensated dating" which may at times border on quasi-legal prostitution. High school girls are paid by older men to take them out for a night on the town, possibly with sex included.

F

- Fuku — (»üéü sr-fuku) — "sailorsuit" style Japanese girls school uniform.

G

- gakuran (féó) — Uniform for middle school and high school boys in Japan. The Gakuran is derived from Prussian army uniforms.
- Ganguro (TÒ) literally "black face" — Fashion trend among Japanese girls. The look consists of bleached hair, a deep tan, both black and white eyeliners, false eyelashes, platform shoes, and brightly colored outfits.
- Ganbare - good luck or "you can do it"
- gei — transliteration of gay
- glomp — a hug in the manner of a small child, similar to a bearhug but often including one or both legs as well as arms. Also* A hug in which the hugger jumps and catches the *victem* by surprise or off gaurd.
- Gothloli — Gothic Lolita — A fashion trend where girls and young women dress in the style of elaborate porcelain dolls.

H

- *Hentai* — "abnormal" or "perverted" — Used by Western Audiences to refer to pornographic anime or erotica. However, in Japan the term used to refer to the same material is typically Poruno or Ero.

I

- IinchM - Short for Gakkyk IinchM, the class representative in a Japanese school.

L

- Lemon — material with explicit sexual content (not to be confused with the slang term for Lesbian in some English speaking cultures)
- Loli-Goth — Gothloli — Gothic Lolita

K

- Karawayo — phrase a Japanese girl utters before entering sexual intimacy (shall I take my clothes off?)
- Kemono (c or Q,n) — "beast" — A genre of Japanese art and character design that prominently features animal-like fictional characters in human-like settings (Anthropomorphism) and situations. (see The Cat Returns, c.f. Furry)
- *Kemonomimi* — characters with animal features such as ears and a tails, but have a human body. Catgirl also falls under this concept.
- Kogal (^{3}®ãë kogyaru) — A subculture of girls and young women, the kogal "look" roughly approximates a sun-tanned California Valley girl.
- komiketto — genericised form of Comiket (Comics Market)

O

- OAV — Original Animated Video, see *OVA*.
- okama — (pejorative) homosexual — (literally cooking pot)
- omake — Some kind of add-on bonus on an anime DVD, like a regular 'extra' on western DVDs.
- orijinaru — /original/

- *otaku* — A big fan of something, in most cases anime/manga. The word is Japanese, and has a negative meaning associated with it in Japan. However, in other countries, anime fans likes to refer themselves as otaku.
- *OVA* — Original Video Animation, or OVA is a type of anime, which is intended to be distributed on VHS tapes or DVDs, and not to show in movies, or television.
- owari — "End" in Japanese, used by some fanfiction authors at the end of their works.
- oyaji (ª6, J„X, ªä¸) — Daddy — older male such as a teacher or other role model. Often slightly perverted, but usually portrayed affectionately.

P

- parodi — /parody/

N

- nanshoku — male love — a deprecated term for homosexuality

R

- rezu / rezubian — transliteration of lesbian

S

- shMjo (s) — "young woman" is, in western usage, a style of anime and *manga* intended for girls
- shMjo-ai — *Otaku* neologism coined following the form of shMnen-ai, denoting lesbian content, typically for material without explicit sex, in *anime*, *manga*, and related fan fiction. (q.v. *yuri*)
- *shMnen* (t) — "young boy" is, in western usage, a style of anime and manga intended for boys. These works are characterized by high-action, often humorous plots featuring male protagonists, and unrealistically endowed female characters providing fanservice.
- shota -
- shudo — abbreviation for wakashudo — The Way of Young Men age structured homosexuality in Samurai society
- suki — "to love" in Japanese

V

- Visual Kei — a Japanese form of rock music defined by bands featuring performers in elaborate costumes but whose musical style varies.

W

- wakashudo — The Way of Young Men age structured homosexuality in Samurai society

Y

- *yaoi* — Japanese acronym from ''No climax, no point, no meaning'' (Yama nashi, Ochi nashi, Imi nashi) — Male-on-male sexual content. Sometimes used for all male/male romantic and sexual content.
- *Yuri* — *Otaku* jargon term for lesbian content, typically used to denote only the most sexually explicit end of the spectrum, in *anime*, *manga*, and related fan fiction. (q.v. shMjo-ai)

Z

- Zettai Ryoiki

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Alternative manga

Alternative manga are Japanese comics that are published outside of the more commercial manga market, or also manga that have different art styles, themes, and narratives, then commonly found in the most popular manga magazines.

Alternative manga got its start through the Lending Libraries in post-war Japan which charged a small fee for borrowing books. This market was essentially its own marketplace with many manga being made exclusively for this market. This market was notorious amongst parental groups for containing more lewd content than the normal mainstream manga publishers would allow. Consequently the market tended to appeal to a slightly older adolescent audience, versus the child-dominated audience of the mainstream magazine anthologies at the time.

In 1958 in this market an author named Yoshihiro Tatsumi decided to do comics that were more realistic and darker. He didn't like calling these works manga (which in Japanese means "frivolous pictures") he instead called these comics **gekiga** (which in Japanese means "dramatic pictures"). This is very much akin to the term graphic novel being advocated by American alternative cartoonists over the term comics.

As gekiga gained popularity, the lending libraries gradually fell apart due to the better economic conditions that existed in Japan during the 1960s. As a result many gekiga artists left the lending libraries and began to set up their own magazine anthologies. One of these anthologies (Garo) was designed to showcase the newest talent in the manga business. Garo started out as being a gekiga magazine but would eventually grow to a new style with the work of Yoshiharu Tsuge. Tsuge is widely credited with bringing a more personal stance to manga, allowing for manga to be an abstract reflection of his own experiences. Some critics have gone as far as to call his work the comics equivalent to an I novel.

As Garo gained popularity particularly with the youth movements of the 1960s, many other magazines followed in its footsteps. At around the same time gekiga elements began appearing in maintream manga magazines, with Tezuka fully embracing the style and doing more work aimed at older audiences. Eventually Tezuka would start up a magazine called COM, as his answer to Garo. With Gekiga being integrated into mainstream manga, and manga being accepted as an artform by the masses around this time period, some people go as far as to call it the Golden Age of Manga.

After the golden age as comics became more commercialized into the 1980s, alternative manga began to take different routes from the mainstream. Currently the biggest thing going on is influence from abroad. Many mangaka not wanting to follow japanese art conventions are looking to European and even sometimes American comics for influence. The first artist to start this look abroad was Katsuhiro Otomo who had a profound effect on both mainstream *seinen* oriented and alternative cartoonists in Japan.

List of Movements:
- Manga Lending Libraries (1950s-1970s)
- *Gekiga* (late 1950s-1980s)
- Garo (1960s-1990s)
- La nouvelle manga (late 1990s-present).
- Superflat (1990s-present).

List of Important People:
- Yoshihiro Tatsumi
- Yoshiharu Tsuge

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Categories: Anime and manga terminology
Alternative manga | Amerimanga | Amerime | Bishojo | Bishonen | Catgirl | Face fault | Gekiga | Hammerspace | Henshin | Kemonomimi | Progressive anime | Super deformed

Amerimanga

Amerimanga, (also "Ameri-manga" or "AmeriManga,") is a comic influenced by Japanese *anime* and *manga*, created by an American, Canadian, European or Asian comic artist outside of the so-termed "CJK Triangle", particularly Japan. While "Amerimanga" is the oldest term for these works, other terms are now often used instead, due to the America-centric origin of the word and the increasing number of new series appearing that are influenced by Japanese manga, but are made for an English-speaking audience. The terms "Western Manga" or "World Manga," as well as "Pseudo-Manga" or "Emulation Manga" can occasionally be heard as substitute names, but the term "OEL Manga," or Original English Language Manga, is more commonly used instead.

However, "OEL Manga" has also received criticism from some quarters. According to some Western anime and manga *otaku*, this word would be an oxymoron, since the word "manga," being a Japanese word, would inherently mean that the comic was published in Japan. Some of these people refer to "Amerimanga" instead as "Manga-Influenced Comics" (usually abbreviated to MIC) in an effort to disambiguate the use of the word "manga" to refer to works created outside of Japan. Fandom news site Anime News Network currently uses the term "World Manga" to describe these works in their column entitled Right-Turn Only.

Amerimanga, like its predecessor, often features an artistic style characterized by large eyes, exaggerated hairstyles, body types, and other features found in popular japanese

manga. However, it is important to note that the term does not necessarily refer to one artistic style.

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AmeriManga magazine

Briefly before its closing, American manga publisher Studio Ironcat published a magazine series called AmeriManga. A few of the titles in the compilation have since moved on to be published in other formats by other companies, most notably TOKYOPOP.

Other Amerimanga magazines are still in publication today, including EigoManga's SakuraPakk and RumblePakk titles; Purrsia Press's Manga Maximum; Mangazine; and Shoujo. International magazines of the same type include Britain's MangaMover and Sweatdrop; the Australian publications Xuan Xuan and Oztaku; and the Canadian magazine Kitsune.

Notable Examples of Amerimanga

Dreamwave's Transformers
eigoMANGA's Rumble Pakk link and Sakura Pakk link series
Ben Dunn's Ninja High School
Fred Gallagher's Megatokyo
Marvel Comics' "Mangaverse" imprint
Fred Perry's Gold Digger
Jill Thompson's Death: At Death's Door, based on Vertigo's Sandman series
Adam Warren's Dirty Pair series
Tommy Yune's Speed Racer

See also

- [Amerime](#)

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Bishojo

BishMjo (Žs; sW‡FX‡; literally, "beautiful young girl"), also spelled bishoujo, is a Japanese term used to refer to young and pretty girls, usually below college age.

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BishMjo in manga and anime

BishMjo are seen in almost all genres of *anime* and *manga*, ranging from *shMjo* to *mecha*, but especially renai games and so-called *harem anime.* It is sometimes considered the most mild form of fanservice, particularly if *older women* would be more appropriate characters. A "bishMjo series" is a series directed towards a male audience predominantly featuring such characters, and usually a single token male character, if any. The main draws for this audience are typically the art and the attractive female characters, and the term is sometimes itself perceived negatively as a "genre" solely depending on its marketability of cute characters.

It is distinguished from the similar sounding *shMjo* demographic by referring to the gender of the characters, not the intended audience. ShMjo is manga/anime for girls; bishMjo is manga/anime about pretty girls, usually targeted towards a male audience.

Moé style

A style called "moé style" is often used on (but not limited to) drawing bishoujo. It is very common in manga and anime. Moé style features are:

1. Big eyes
2. Big pupil and Iris
3. Short body figure
4. Slim limbs
5. Small simple nose
6. Flat face
7. Slim body frame

Further more, the transparent feeling of pupils and the "stars" like reflection in eyes are often exaggrated, regardless of surrounding lighting.

BishMjo contests

Singing star Aya Ueto first became famous through a televised national bishMjo beauty contest at the age of twelve. Model and actress Ryoko Yonekura also won one in 1992.

See also

- BL for *bishMnen* anime
- *Josei*, anime and manga intended for young adult women
- *Seinen*, anime and manga intended for young adult men
- *ShMnen*, anime and manga intended for teenage or younger boys

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Bishonen

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BishMnen (Žt, *BishMnen*? also transliterated *bishounen*, is a Japanese term literally meaning "beautiful youth." It describes an aesthetic widely shared in Asia—a young man whose beauty (and sexual appeal) transcends the boundary of sex. Recently, it has shown strongest manifestation in Japanese and Korean pop culture, but it has roots in ancient Japanese literature, the homosocial and homoerotic ideals of the medieval Chinese imperial court and intellectuals, and Indian aesthetic concepts carried over from Hinduism, imported with Buddhism from China, and Korea.

Today, bishMnen is very popular among girls in Japan. Reasons for this social phenomenon may include the unique male/female social relationships found within the genre. Some have theorized that bishMnen provides a non-traditional outlet for gender relations. Moreover, it breaks down stereotypes surrounding effete characters. These are often depicted with very strong martial arts abilities, sports talent, high intelligence, or comedic flare, traits that are usually assigned to the hero/protagonist. Although they were depicted as homosexual in manga, most of them in reality are heterosexual.

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Origin

The prefix bi (Ž) specifically refers to feminine beauty, and bijin, literally "beautiful person", is used to refer to a beautiful woman. The bishMnen is typically slender, with a tapered chin, stylish hair, and a facial structure likened to that of a woman, while retaining a male body. (His androgynous appearance is akin to the depiction of angels in Western renaissance art, with similar social roots for this aesthetic.) Occasionally biseinen (literally beautiful man) is seen as a synonym, but biseinen usually refers to a handsome man older than a bishMnen, with bishota referring to a beautiful, pre-pubescent male child. These terms do not appear in Japanese, but are conjunctions created by Western fans from Japanese loan-words. In the west, bishMnen is the most popular of the three terms, and has become the generic term for all beautiful boys and young men.

The aesthetic of the bishonen is first recorded in Lady Murasaki Shikibu's Tale of Genji, written in about the year 1000 C.E. Genji concerns the exploits and romances of a young prince, the son of an emperor and beloved concubine, who is not in line to inherit the throne, and follows his intrigues through the court as he comes of age. It is a classic novel, typifying the Heian age of Japanese history - a period when culture's obsession with romance, and a sense of refined aesthetics pervaded society. Prince Genji's beauty is described as transcendental, so much so that "one could have wished him a woman", with a bewitching attraction that is acknowledged by men and women alike; however, with one brief, comical exception, Genji's sexuality is only manifested towards women.

The aesthetic of the bishMnen began as an ideal of a young homosexual lover, likely arising from the effeminate male actors who played female characters in Kabuki theater. It is perpetuated today in *anime* and *manga*, especially shMjo manga and anime, shMnen-ai, and *yaoi*.

Usage

Some western *anime* and *manga* fans use the term to refer to any handsome male character regardless of age, or any homosexual character. In the place of bishMnen, some fans prefer to use the slightly more sexually neutral bishie or bijin, but these terms remain less common. The term binanshi was popular in the 1980s. BishMnen is occasionally used to describe some androgynous female characters (such as Lady Oscar in The Rose of Versailles, Karou no Kimi and Hana no Saint Juste in Oniisama e), or any women with traits stereotypical to bishMnen.

BishMnen is sometimes also depicted as an *anime* or *manga* character that is drawn as if a female, but has male components. This would make it easier for the artist to create a feminine male, rather than drawing a male character regularly.

Examples

Examples of BishMnen drawing styles are included in Castlevania, Gravitation, Peach Girl, Yami no Matsuei (or Descendants of Darkness), Loveless, Kingdom Hearts, Final Fantasy, Sukisho, and Kyo Kara Maoh!.

See also

- BishMjo
- Yaoi

Catgirl

A catgirl is a woman or girl with cat ears, a cat tail, or other feline accouterments on an otherwise human-shaped body; they are found semi-commonly in *anime* and *manga* either as a form of cosplay or actual body parts, as well as in a few video games (Dark Cloud, for example). Catgirls wishing to look especially cute will wear over-sized mittens and shoes that look like paws. "Catgirl" can sometimes be modified to refer to other woman/animal combinations that are sometimes found, usually mammals like bunnygirls, foxgirls and (more rarely) doggirls; see **kemonomimi**.

Catgirls are typically not considered furry because they most often resemble humans with cat-like embellishments rather than being an anthropomorphic cat, though this is not always the case, as the definition and appearance of catgirls vary from country to country, person to person. Eastern catgirls are usually depicted as having minimal feline characteristics such as slitted eyes, tails, and ears (with different color ear-fur than their hair), while Western catgirls are more often portrayed as more feral, with full body fur and claws being their most prominent aspects. Of course, this is only a very general rule of thumb and not true for all cases. For example, some Japanese examples of catgirls include characters such as Escaflowne's Merle, the Puma Twins from Dominion: Tank Police, or Aisha Clan-Clan from Outlaw Star, who are more feline in mannerisms than they initially appear to be. In some shonen series, however, a (usually villainous) catgirl may be portrayed as the leader of a band of anthropomorphic animals.

Ordinary humans, such as Hikaru Shidou from Magic Knight Rayearth, will sometimes sprout cat ears or a tail in order to illustrate their excitable personalities. This is similar to the phenomenon of becoming chibi and is mostly a stylistic quirk from *manga* artists. In Japanese, catgirls are usually called nekomimi (+3)—literally, "cat ears"—rather than the literal term nekomusume (+). Sometimes characters do not actually feature cat-like ears or such an accessory but their hair sticks out and resembles cat ears.

Characters in anime and manga may momentarily develop a catlike mouth. This is usually used to emphasize mischievous thoughts or comments by a character. Rebellious boys are more often compared to dogs (InuYasha being a popular example) or wolves. The "lone-wolf" characterization is very common for brooding, aggressive, socially isolated males, while comparisons to dogs usually refer to adorably rebellious but ultimately harmless boys. However, in certain anime and manga series, such as Loveless, a boy may be compared to a cat in a similar way catgirls are. In those occasions, they are sometimes referred to as catbois

(or catboys). Understandably, *BishMnen* catboys are typically associated with ShMjo and *yaoi*.

In some circles, catgirl is a disparaging term for a stereotypical hyperactive and obnoxious fangirl, who might wear cat ears as an accessory while at conventions.

List of catgirl characters

Catgirls who always have real ears and a tail

Aruruu, Eruruu and the rest of their species from Utawarerumono

Chen from Perfect Cherry Blossom.

Fancia (and her catgirl friends) from manga and game series Kitty Kitty Fancia.

Miruru from Tenshi ni Narumon

Mithra, the race of cat-like humaniods from the video game Final Fantasy XI

Mitsue, a catgirl merchant NPC from Atelier Iris 2: The Azoth of Destiny

Nia from DearS

Sanada (and her underlings) from UFO Ultramaiden Valkyrie

Yoriko from Da Capo

Koto from YuYu Hakusho. (Koto is often mistaken for being a foxgirl due to her red hair and tail, but she has referred to herself as being feline.)

Nekomusume

Katt (Rinpoo in the Japanese version) from Breath of Fire 2

Natsuki from Hyper Police

Nyara from Mercedes Lackey's Valdemar Series (She is the result of her father's blood magic. She has pointed ears, slitted eyes, and retractible claws. Thus, it could be argued that she is a true nekomusume instead of a catgirl.)

Felicia from Darkstalkers (actually an actual mythological nekomusume despite the fact she is portrayed as American)

Xiao from Dark Cloud (because she is a cat turned into a human, it could be argued that she is a true nekomusume.)

Daena from Legend of Mana. She is a full-blown catgirl complete with ears, tail, and fur.

Cheetara, Wilykit, Pumyra, and Jagara from ThunderCats.

Tigress from Gauntlet Legends.

Mirri the Cat Warrior from Magic: The Gathering.

Girls who always have real cat ears

Kizna Towryk from Pilot Candidate (she is not actually a catgirl, but has implanted cat ears)

Mao from the PlayStation2 game Shining Tears (no tail, but natural cat ears and catlike agility)

Girls who transform into catgirls

- Ichigo Momomiya (Zoey Hanson in the English adaptation) from Tokyo Mew Mew (The English version is titled Mew Mew Power)
- Sumire Shoda from Gakuen Alice

Girls who are seen wearing catgirl costumes regularly

Cham Cham from Samurai Shodown II

Dejiko (aka Princess Chocolla, Digiko, or Di Gi Charat) and Puchiko (aka Petit Charat or Cappuccino), stars of Di Gi Charat

Hazuki from Tsukuyomi - Moon Phase

Koboshi from Pitaten

Meek and Rinna from Panyo Panyo Di Gi Charat

Nya from To-Y

Catboys

Kyo Sohma from Fruits Basket.

Most characters from Loveless.

Schrödinger from Hellsing

Takuto from Full Moon O Sagashite

Live action catgirls

Cat Lady in the motion picture Star Trek V: The Final Frontier (1989), portrayed by stuntwoman Linda Fetters.

Kitty from the movie Monkeybone played by Rose McGowan

Webcomic catgirls

Aevy Eye from Impy and Aevy (link)

Anya from Tsunami Channel (link)

Kate from Anime Arcadia (link)

Kitten from Underpower (cat/human cyborg) (link)

Yuki, Maya and Tina from Caribbean Blue (link)

Three numbered catgirls from Bonobo Conspiracy (link)

Others

Aisha Clan-Clan from Outlaw Star

Annapuma and Umipuma from Dominion: Tank Police (Also androids.)

Aria and Lieze Lotte from Magical Girl Lyrical Nanoha A's

Captain Amelia from Treasure Planet.

Cheetah (comics) from Justice League Unlimited.

The Cheshire Cat from Miyuki-chan in Wonderland

Chinami and Yuriko from Ground Defense Force! Mao-chan

Fam from Ruin Explorers

Feral (comics) from X-Force.

Hojo no Ruri from Onmyou Taisenki

Kagaya-hime from the novel Fudoki (book) by Kij Johnson. Kagaya-hime is a tortoiseshell cat that transforms into a woman and assumes the role of a warrior.

Dr. Katherine "Kat" Manx (Cat Ranger) from Power Rangers SPD A feline alien and head of research and design at the SPD Academy. She created the Delta Morphers alongside the parents of the B-Squad Rangers. Unlike most catgirls, Dr. Manx does not have a tail (or if she does, it was never shown on the program). (Portrayed by Michelle Langstone)

Kohaku from Melty Blood (she has several animations as a catgirl)

Kuaru from Lunatic Night (cat or dog? All that's said is that she can transform into a "Furry Beast")

Lethe from Fire Emblem: Path of Radiance

Maya from Geobreeders (she can look like a catgirl, though she usually chooses not to)

Merle, Naria and Erya from Vision of Escaflowne
Mia and Maha from .hack and .hack//SIGN respectively (although Maha is male)
Miau from Little Monica (she behaves like a catgirl, wearing cat ears and a tail as well)
Miss Nyako and her neice, Konyako, from Eden's Bowy
Myao, a witch from the Playstation game Rhapsody:A Musical Adventure
Lt. M'ress, a Caitian communications officer (voiced by Nichelle Nicols), from Star Trek Animated Series
Nei and Fal (a.k.a. Rika) from Phantasy Star II and Phantasy Star IV respectively.
Neko (a staff member) and the species Kera'sha from the book series Dragon Tamers, appearing from the second book onwards.
Nina from Words Worth
Atsuko Natsume a.k.a. Nuku Nuku from All Purpose Cultural Cat Girl Nuku Nuku (she is a cat/human cyborg, with human appearance)
Norn from Atelier Iris
Pink from Dragon Pink
Ray Kon from "Beyblade"
Sera from Sonic the Hedgehog
Shader from Chrono Crusade
Shina from Bloody Roar 2 and subsequent games.
Taruto and others from Magical Nyan Nyan Taruto
Thornn from X-Force.
Uriko from Bloody Roar 2 and subsequent games. (Uriko was not a catgirl in the first game.)
White Tiger X Team from Beyblade and Beyblade G-Revolution
Win 2K-tan. She is not actually a catgirl but she wears cat-ear-shaped computer speakers on her head

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Face fault

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A face fault is an *anime*-specific property of *cartoon physics*, usually limited to comedy anime. It can also mean any over-exaggerated facial expression that breaks the normal character design.

List of common face faults

- Facefault (spelled as one word): A character falling over (usually flat on their face) with a loud thud or crash from another character saying something

anticlimatic or stupid. This is one of the most common and best-known variations of the face fault.

- A *super deformed* face, which normally includes the disappearance of the nose, the oversimplification of the eyes, and a mouth bearing a simple triangular shape showing either no teeth (red) or all teeth (white). This is often included with other forms of facefaults.
- Giant sweat drop: May indicate a response to a stupid or inane action or spoken line.
- Multiple smaller sweatdrops: May indicate nervousness or fear.
- Nosebleeds: Indicates lust.
- Blushing of the cheeks or bridge of the nose: Indicates embarrassment, or love.
- Pulsating crossed forehead veins: Indicates anger, or rage.
  - o If viewed from behind, veins can be viewed through hair, no matter how thick.
- Large, shining eyes: Indicates "cute" excitement.
- Flames in eyes: Indicates immense passion, usually accompanied by scared characters in background
- Rivers of tears underneath the eyes indicate comedic anguish or discontent.
- Eyes shaped like half-moons with very tiny pupils:
  - o Indicates a devilish intent, usually accompanied by a toothy grin, a flash on the corner of one of the eyes and sometimes the flat side of the eyes will form a V.
  - o Indicates anger, usually the flat side of the eyes will form a V parallel to the eyebrows (if any).
  - o The character is totally uninterested in the situation, usually accompanied by a flat small line as his/her mouth or simply having no mouth at all.
- The sudden appearance of vertical lines on the face, indicates embarrassment or speechlessness in response to some absurdity.
- Character does a The Scream pose, indicating fear or great anguish.
- Character turns into a cracked stone statue or a sand pillar (having part of the body being blown away), indicating great emotional shock.
- Character is frozen by ice can either indicate:
  - o Someone just said something out of extreme stupidity.
  - o One of the characters told a joke (usually an old pun) that is not funny anymore.
  - o Occasionally, one of the characters singing is awfully bad.
- Character turns much smaller and cartoonish, looking like a doll; this is called "chibi" mode.
  - o A body scaled as 4~5 times the height of the head indicates the situation is still similar to normal.

- o A body scaled as about 3 times the height of the head indicates the situation is greatly comical.
- o A body scaled as about 2 times the height of the head (the main body is equal to or smaller than the main body), indicates the situation is only for comical effects.
- Character becomes monochrome during states of extreme stress or shock.
- Character becomes a wavy paper doll and undulates, indicating shock or playful bliss.
- Character shakes his arms with her/his hands closed in fists, and they are shown as multiple flesh-colored balls with motion lines and no arms.
- When the character hears something very interesting or shocking behind his/her back, his ear instantly becomes much bigger and moves.
- Character's head becomes giant as it screams its anger at somebody else.
- Jaw drops all the way down to the floor. Another version of this is when the jaw is detached from the head and falls downs as a separate object after dangling. This is usually accompanied by buggy eyes or eyes falling out.
- Pupils disappear, indicating shock, anger, or a bad pun.
- When eating some very spicy food, the character's lips turn swollen and red and occasionally breathes fire.
- When nervously talking with someone, a character may push his/her index fingertips together.
- Characters sometimes fly off into the distance and finally disappear as a star in the sky when defeated in a duel.

This list is not comprehensive.

Effects accompanying a face fault

The background may change to suit the mood of the scene, usually disregarding the physical setting of the scene. For instance:
- The background of a romantic scene or the introduction of a beautiful and attractive character may be a motif of flowers.
- A scene where one character is in a rage may have a distorted, jagged background showing flames.
- A sudden gust of wind (and/or a loud crow flying in the background in a very straight line, the sound of the crow is a pun to its sounding like a-ho which means stupid) accompanying a bad joke or embarrassment.
- An expression of disbelief is commonly accompanied by a single-color background with prominent vertical black lines at the top of the frame.
- A lone spotlight shining on a character comically dramatizes despair.
- A Kyokujitsu-ki war flag appears behind the character when he feels extremely and unreasonably proud or determined.

o Alternatively, he might be standing near a sea with giant powerful waves.
• Hitodama appear floating near the character when he feels depressed or scares other characters with his dark attitude.
• Very anguished character falls down in a very dark void with other objects circling him.

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Gekiga

Gekiga (‡;) is Japanese for "dramatic pictures." The term was coined by Yoshihiro Tatsumi and adopted by other more serious Japanese cartoonists who did not want their trade to be known as *manga* or "irresponsible pictures". It's akin to Will Eisner who started calling his comics "Graphic novels" as opposed to "comic books" for the same reason.

Tatsumi began publishing "gekiga" in 1957. Gekiga was vastly different from most manga at the time which were aimed at children. These "dramatic pictures" emerged not from the mainstream manga publications in Tokyo headed by Osamu Tezuka but from the lending libraries based out of Osaka. The lending library industry tolerated more experimental and offensive works to be published than the mainstream "Tezuka camp" during this time period.

By the late 1960s and early 1970s the children who grew up reading manga wanted something aimed at older audiences and gekiga provided for that niche. In addition this particular generation came to be known as the manga generation and read manga as a form of rebellion (which was similar to the role rock and roll played for hippies in the United States). Manga reading was particularly common in 1960s among anti US Japan Security Treaty and Labor oriented student protest groups at this time. These youth became known in Japan as being the "manga generation".

Because of the growing popularity of these originally underground comics, even Osamu Tezuka began to display the influence of gekiga cartoonists in works such as Hi no Tori (Phoenix), produced in the early 1970s, and especially in Adolf, produced in the early 1980s. Adolf has heavy influences from Tatsumi's artwork, with more realistic styling and darker settings than most of Tezuka's work. In turn Tatsumi was influenced by Tezuka though storytelling techniques.

Not only was the storytelling in gekiga more serious but also the style was more realistic. Gekiga constitute the work of first generation of Japanese alternative cartoonists. Despite the original goals of gekiga to provide more realistic more mature stories, some authors abused this original defintion to produce works that only contained shock factor.

As a result of Tezuka adopting gekiga styles and storytelling, there was an acceptance of a wide diversity of experimental stories into the mainstream comic market commonly referred to critics as being the Golden Age of Manga. This started around 1970s and continued into the 1980s. It gradually ended as mainstream *shMnen* magazines became increasingly more commercialized.

More recently the most mainstream *shMnen* publications have lost a lot of gekiga influence and these kinds of works are now found in slightly more underground publications (usually *seinen* magazines). In addition other artistic movements have emerged in *alternative manga* like the emergence of the avant-garde magazine Garo around the time of gekiga's acceptance into the mainstream manga market and the much later Nouvelle Manga movement. These movements have superseded gekiga as alternative comics in Japan.

A few Examples of Mangaka who Draw in Gekiga Style

Yoshihiro Tatsumi
Ryoichi Ikegami
Hirohiko Araki
Tetsuo Hara
Takao Saitou (of Golgo 13 fame)

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Categories: Anime and manga terminology
Alternative manga | Amerimanga | Amerime | Bishojo | Bishonen | Catgirl | Face fault | Gekiga | Hammerspace | Henshin | Kemonomimi | Progressive anime | Super deformed

Hammerspace

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Hammerspace is a fan-envisioned, extradimensional, instantly accessible storage area in fiction. The concept is jokingly used to explain how characters in *animation*, comics and games are capable of producing objects out of thin air.

While this practice is best known from Warner Bros.' Looney Tunes/Merrie Melodies and Disney animated cartoons, the term itself both originates in and is generally associated with Japanese entertainment.

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- 1 Origins
- 2 Hammerspace in games
- 3 Analogies
- 4 Properties
- 5 Notes
- 6 See also

Origins

Hammerspace draws its name from a semi-common cliché in humorous *anime* and *manga*: Male character Y offends or otherwise angers female character X. X then draws a wooden mallet—ranging in size from large to downright ludicrous—out of nowhere and bashes Y with it. The act is purely for comic relief, and neither advances the plot nor causes permanent damage. The term was largely popularized by fans of Ranma ½, as character Akane Tendo is famous as a particularly vigorous malleteer.

Hammerspace does have parallels in western *animation*. Inexplicable production of items dates back to the very beginning of animated shorts, predating anime, and was a fairly common occurrence during the golden age of animation. Warner Bros. cartoon characters are particularly well-known for often pulling all sorts of things—guns, disguises, umbrellas, bombs, anvils, hammers (mallets), from behind their backs. Indeed, these inexplicable productions of items from thin-air are generally considered the inspirations for the later anime analogues. The Toon role-playing game refers to this space as the back pocket.

Hammerspace in games

Hammerspace is also useful in explaining the peculiarities of many video games. This explains why a game character wielding a sword bigger than himself does not appear to be carrying one until he actually enters combat, why Everquest characters can carry up to eight backpacks and have none of them visible, etc. In fact, Hammerspace is prevalent in First-person shooters, where protagonists often have implausible carrying capacities.

Adventure games are the best example of hammerspace, as the player can often carry all the items he can pick up. The Monkey Island games are among the most notorious, involving various hilarious situations in which the hero, Guybrush Threepwood, would put humongous objects inside his pants, and later take them back out. Other notorious adventure games were Space Quest III ("You take the ladder and jam it in your pocket. Ouch!"), Simon the Sorcerer (Simon stored sizeable objects, such as a ladder, in his wizard hat), and the cartoonish Sam & Max. The Legend of Zelda is also well-known for this phenomenon, with the hero Link being able to somehow stash a bag of large bombs within his apparently pocketless tunic, as well as very numerous other tools and weapons.

Analogies

Some fiction settings feature spatial compression, extradimensional storage spaces or teleportational item retrieval. These aren't Hammerspace, but in practice work much the same way.

- TV-shows like Highlander have characters who regularly carry swords over 3 feet long under waistcoats and sports-jackets.

- Oscar the Grouch's garbage can on the television program Sesame Street holds seemingly impossible items like a swimming pool, Oscar's pet elephant, a hippopotamus and the like.
- The 2006 movie Ultraviolet features technobabble "flat-space technology".
- In the Black Jewels Trilogy by Anne Bishop, the characters are able to carry items in a magical fold of space-time. The mass of the items they are able to carry depend on their magical ability, and maintaining the fold consumes a constant trickle of power from them.
- In Transformers, the similar concept of "subspace" is used to explain where the additional mass goes when a Transformer switches forms.
- In the Warner Bros cartoon "Animaniacs" Wakko has a "Gag bag" which he can pull almost any item from at any time.
- Several mecha from PlayStation 2 RPG series Xenosaga are capable of teleporting in weaponry or equipment when needed. Some fans have theorized that these weapons may be composed of highly advanced nanomachines that rapidly assemble and dissassemble these devices on command.

Properties

Not much of the nature of Hammerspace is known, beyond the surmise that it contains blunt objects in vast amounts. It's clear that the Hammerspace laws of physics are fairly peculiar. This can be observed in, for example, the way that many Final Fantasy heroes are able to carry 99 Potions and 99 Hi-Potions with no trouble, but have no room to carry a 100th Potion no matter how many other items they have.

It's not certain whether a person must have personally put an item into Hammerspace to remove it, or whether they simply need to know that it is existent in Hammerspace to reach for it. The large variety of signs produced by the Ranma ½ character Genma Saotome whilst in giant panda form suggests the latter possibility, although it can also be argued this is due to foresight and careful planning, since he is occasionally seen writing the signs at an uncanny speed.

Pockets of Hammerspace, or something similar, exist behind some trees, tent-strings, rocks, and other small or narrow objects, allowing cartoon characters to hide behind things much smaller than themselves.

Notes

- Hammerspace is often used synonymously with a magic satchel; the difference however is hammerspace is an actual extra dimension where items are stored, whereas a magic satchel uses magic to either contain these items or to access hammerspace itself—similar to how Doctor Who uses science in his space-time machine TARDIS to achieve the same results.

- More often than not, other non-animated occurrences in film or television are explained as a plot hole in the actual film or television show, rather than the ability of a character to access hammerspace, and are dismissed due to suspension of disbelief. Examples include the live-action Highlander series, where the sword-wielding Immortals often have their weapons readily available despite their lack of a suitable container or article of clothing in which to carry a concealed sword.
- Hammering has spread to a number of Japan-influenced webcomics, such as El Goonish Shive and Okashina Okashi. The latter spoofs traditional manga by acknowledging Hammerspace and, for example, having characters ask others if they have a particular item in there.
- Hammerspace should not be confused with Hammertime.

See also

- Cartoon physics

Categories: Cartoon physics | Anime and manga terminology
Alternative manga | Amerimanga | Amerime | Bishojo | Bishonen | Catgirl | Face fault | Gekiga | Hammerspace | Henshin | Kemonomimi | Progressive anime | Super deformed

Henshin

Henshin («) is the Japanese phrase for "transformation." It is also a popular *superhero* genre prevalent in Japanese media, in both *tokusatsu* and *anime.*

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- 1 In tokusatsu
- 2 In anime and manga
- 3 In series outside of Japan
  - 3.1 Animated television series
  - 3.2 Comic book
  - 3.3 Live Action
- 4 Trivia

In tokusatsu

"Henshin Heroes," usually produced by Toei Company Ltd., is a *superhero* genre about a person or persons with certain powers that he/she/they use to fight evil and/or corruption. The standard was set by the Japanese superhero Kamen Rider (AKA: Masked Rider) in 1971. In that show, the hero transforms by striking a specific pose with a specific word, usually

"Henshin" (Japanese for "transform"). After the success of Kamen Rider, there were many sequels as well as scores of imitations, which had heroes similarly pose to transform or attack. Some of those popular imitations were created by Kamen Rider's creator Shotaro Ishinomori, which include Android Kikaider, Inazuman and even Himitsu Sentai Goranger, the first of the "Sentai" Series. A (Super) Sentai is a fighting team of typically five members, with sometimes with a mixed gender lineup.

However, not all "henshin" style superheroes are produced by Toei. Some other "henshin" style superheroes produced by other companies are Toho's Rainbowman, Viewtiful Joe, Meteor Man Zone and the more recent Sei Shin series.

In much of Henshin drama, there is a group or syndicate of villains that create and send out monsters to fight the protagonists. The identity of the villains is sometimes known by the fighters, demons from another plane, or even total strangers that the protagonists encounter.

Much henshin involves a transformation sequence, and among American *otaku* the terms are synonymous. This is a very special part that involves the hero striking a series of poses, or saying a transformation word. Kamen Rider, for example, just says "henshin" while Viewtiful Joe says "Henshin a go-go, baby!" or sometimes "Henshin around!" in the first Viewtiful Joe game. This pose and recitation comes about mid-episode, and is crucial to the destruction of the monster. A special attack is commonly used.

In anime and manga

In anime, henshin are often depicted with lavish (but ultimately money-saving) stock footage and lots of special effects. Usually the sequence is identical and is repeated every episode. Cutey Honey is thought to have established the infamous naked henshin sequence often depicted with *magical girls*, in particular. The 'naughty' tongue-in-cheek sexual humour of Cutey Honey is underlined by her use of the word 'kawaru wa yo' in place of the usual Henshin-formula. Kawaru wa yo is a phrase which a Japanese girl might say to a sexual partner, roughly translating to 'shall I take my clothes off'?

In series outside of Japan

Animated television series

Ben   10
Winx   Club
One of the Action Man spin-offs

Comic book

- Witch

Live Action

Power   Rangers
VR Troopers

Trivia

The video game Viewtiful Joe, released by Capcom in 2003, is a tribute to (and parody of) the   genre.
 Although some speculate that the "Henshin pose" originates from kabuki or cheerleading, the   original   inspiration   is   unclear.
 Alternatives to "Henshin" include "Souchaku" (meaning equip) and "Chenji" (an Engrish pronunciation of change). "Henshin" is usually associated with Kamen Rider, while "Souchaku" is associated with the recent Chouseishin Series.

Categories: Tokusatsu | Anime and manga terminology
Alternative manga | Amerimanga | Amerime | Bishojo | Bishonen | Catgirl | Face fault | Gekiga | Hammerspace | Henshin | Kemonomimi | Progressive anime | Super deformed

Kemonomimi

Kemonomimi (c3 animal ears) is an *anime* and *manga* terminology that describes characters that possess animal like features. The characters will be predominately human and any real animal characteristics are minimal, unlike kemono characters who possess a large percentage of animal parts in ratio with their human parts. Generally kemonomimi characters have ears and a tail which is animal like. Often this is just part of their attire and can be removed at will.

The term is used both in Japan and in some western subcultures, the term is used on the TAOchan/idlechan imageboard *[1]* for example.

List of kemonomimi characters by animal

Rabbits, typically called bunnygirls.
Arisu Arisugawa and the other bunnygirls from Kagihime Monogatari Eikyuu Alice Rondo
 Berry Shirayuki from Tokyo Mew Mew (also part mountain cat)
 Delmo from Cosplay Complex

Komugi Nakahara from The SoulTaker and Nurse Witch Komugi
Meroko from Full Moon O Sagashite
Mimika and the other bunnygirls from Usagi-chan de Cue
Mint Blancmanche from Galaxy Angel
Rami Nana-Hikari from the Keio Flying Squadron series
Reisen U. Inaba from Imperishable Night
Tei (Tewi) Inaba from Imperishable Night
Usada Hikaru from the Di Gi Charat series
Usahara from Damekko Doubutsu

    Dog
    Inuyasha from Inuyasha
Kotaro Inugami from Negima
Yoko from Inukami!

    Fox
    Firefox-tan, from the Moezilla group - a personification of Mozilla Firefox.
Foxxy Love from Drawn Together.
Youko Kurama from YuYu Hakusho
Lisa from Tsunami Channel
Meirin and Tamamo-no-Mae from Yami to Boshi to Hon no Tabibito
Ran Yakumo (kyubi foxgirl) from Perfect Cherry Blossom.
Sakura (kyubi foxgirl) from Hyper Police
Youko from Tactics

    Wolf
    Arf from Magical Girl Lyrical Nanoha
Zafiira from Magical Girl Lyrical Nanoha A's
Liru from Renkin 3-kyk Magical ? Pokn
Ouka from .hack//Legend of the Twilight
Zakuro Fujiwara from Tokyo Mew Mew
Uruno from Damekko Doubutsu

    Other
    Bagi from Bagi, the Monster of Mighty Nature (1984) (half mountain lion)
    (Although many debate that Bagi is a Furry instead of a catgirl).
    Chiiko from Damekko Doubutsu (cheetah)
Grace from El Goonish Shive (shapeshifter with squirrel-girl and cat-girl forms, either with or without body fur; also, several other cast members, both female and male, have appeared in non-canon art as catgirls or bunnygirls, and the character of Ellen uses a catgirl avatar online)
Kumaneesan from Damekko Doubutsu (bear)
Lettuce Midorikawa from Tokyo Mew Mew (Finless Porpoise)
Mink (red dragon) from Dragon Half
Mint Aizawa from Tokyo Mew Mew (lorikeet)
Mystia Lorelei from Imperishable Night (sparrow)
Peganosuke from Damekko Doubutsu (pegasus)
Pudding Fong from Tokyo Mew Mew (Golden lion tamarin)
Takaoka from Damekko Doubutsu (eagle)

Wriggle Nightbug from Imperishable Night (firefly)
Yunihiko from Damekko Doubutsu (unicorn)

See also

- *Catgirl* (nekomimi)

Categories: Anime and manga terminology
Alternative manga | Amerimanga | Amerime | Bishojo | Bishonen | Catgirl | Face fault |
Gekiga | Hammerspace | Henshin | Kemonomimi | Progressive anime | Super deformed

Progressive anime

Progressive anime is a subset of *progressive animation* that is produced in Japan. The term was first promoted by the Hayao Miyazaki Mailing List back in the early 1990s. Like the broader term progressive animation, progressive anime refers to *anime* that truly breaks boundaries and goes in the face of cliches in the medium. Again this is a very ambiguous definition, but people who tend to use this label are the kinds of people who appreciate artistically groundbreaking works in film. Due to the ultimate subjectivity of what is classified as "progressive", however, the genre is exceedingly hard to define. Anime itself, in fact, is hard to define in terms of genre, because there are nearly as many "types" of anime as there are anime themselves. There is considerable prejudice, for example, when a fan of only dramatic anime, which could be considered progressive, such as Only Yesterday, refuses to accept Neon Genesis Evangelion as such- and vice-versa. The following, therefore, should be understood as a list of what only some people consider as "progressive"- it should be kept in mind that the determination of what qualifies as "progressive" is almost entirely subjective and dependent on the tastes and artistic sensibilites of the individual.

Examples

Angel's Egg
Boogiepop Phantom
Cat Soup
Cowboy Bebop
Dead Leaves
Digital Juice
Earth Girl Arjuna (aka Chikyuu Shoujo Arjuna)
Ergo Proxy
FLCL (aka Furi Kuri)
Gankutsuou (aka The Count of Monte Cristo)
Ghost in the Shell (aka Koukaku Kidoutai)

Gilgamesh
Grave of the Fireflies (aka Hotaru no Haka)
Haibane Renmei
Key the Metal Idol
Kakurenbo
Katsuhiro Otomo's Memories
Manie Manie (aka Labyrinth Tales, aka Neo-Tokyo)
Mindgame
Neon Genesis Evangelion (aka Shin Seiki Evangelion)
Noiseman Sound Insect (aka Onkyou Seimetai Noizuman)
Now and Then, Here and There
Only Yesterday
Paranoia Agent
Phantasmagoria and its spin-off, Glassy Ocean
Revolutionary Girl Utena (aka Shoujo Kakumei Utena)
Royal Space Force: The Wings of Honneamise (aka Oneamisu no Tsubasa - Ouritsu Uchuu-gun)
Serial Experiments Lain
Tamala 2010
Texhnolyze
Winter Days

Categories: Anime and manga terminology
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Super deformed

Back

In *anime* and *manga*, characters which are drawn in a highly exaggerated manner are said to be super deformed (SD) or chibi. Super deformed characters are typically small and chubby with stubby limbs and oversized heads, and may be used in brief interjections in order to show extreme or exaggerated emotion, especially in the cases of anger or surprise, that would be difficult to portray, or would seem out of character if expressed on the more realistic visage. They are meant to be cute and are often used in humorous diversions from the storyline.

Many amateur anime artists enjoy drawing super deformed characters because the style is considered cute and is relatively easy to draw. The head-to-body ratio of a super deformed character is normally anywhere between one half and one quarter, with the eyes taking up a majority of the space on the head. Some artists may use alternate proportions.

Examples

Some series are animated completely in the SD style such as The Adventures of Mini-Goddess, featuring characters from the well known Oh! My Goddess manga.

Other anime series have entire SD parody series running alongside the main series, such as Super Deformed Gundam, Maria-sama ga Miteru, and Kimi ga Nozomu Eien. These parody series are often packaged as DVD-only specials.

A western example of SD character usage can be seen in the American Teen Titans animated series.

Appearances in other media

The Capcom fighting games Puzzle Fighter and Pocket Fighter featured characters from various Capcom fighting games, all portrayed in the SD style. Mortal Kombat: Deception's Puzzle Kombat copies the concept introduced by Puzzle Fighter, including the super deformed characters. Sega's Virtua Fighter Kids is Virtua Fighter 2 with the characters in the SD style. Final Fantasy VII was the first in the Final Fantasy series to implement three-dimensional super deformed character models. However, in the battle mode and in the pre-rendered cinematic sequences, the characters were much more realistic. It is argued, though, that the use of SD animation in the game was not intentional, but instead necessary because of technological constraints on the polygon count. The not-so-popular Nintendo 64 fighting game, Flying Dragon, created by Natsume and Culture Brain, features two playing modes, one of them being the "SD Mode", where all the fighters are super deformed, showing happiness when they win or land a super move successfully, and showing pain when they are hit.

Categories: Anime and manga terminology
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Anime industry

The *anime* industry has grown significantly in the last few years, especially outside of Japan. Various series, movies, and OAVs have been licensed at an increased rate and anime can be regularly found in more and more non-specialty stores.

Contents

Licensors

Because anime is produced mainly by Japanese companies, it has to be licensed in other areas of the world by companies in order to be legally released. Licenses are extremely expensive and it is not uncommon to find that companies are paying at rates of up to $20,000 an episode to license a series for release. Here are some major licensing companies for their respective regions.

Region 1 (North America)

Geneon
ADV Films
AN Entertainment
Animeigo
Bandai Entertainment
FUNimation Entertainment
Media Blasters
Central Park Media
Manga Entertainment
The Right Stuf
TOKYOPOP
Viz Media
Walt Disney Pictures
4Kids Entertainment
Urban Vision

Region 2 (Europe)

Beez
ADV Films
MVM Entertainment
Manga Entertainment
Optimum Releasing

Region 3 (Asia)

Hero TV (Subsidiary of ABS-CBN)
Odex

Region 4 (Australia)

- Madman Entertainment

Bootlegs, fansubs, and legal issues

Bootlegs and fansubs are illegal because they bypass the act of licensing. There is a huge controversy in the fandom over fansubs (versions with fan-produced on-screen-translation (hence "fan-subtitled")) and bootlegs (illegal copies). Fansubs are episodes of anime subtitled by fans which are either released for download through BitTorrent or are distributed in video format for no profit. Anime bootlegs are commonly DVDs that are exact rips of fansubs or the Region 1 DVDs and are sold for profit. Bootlegs commonly originate in China and Southeast Asia and feature horrendous "English" subtitles. The fandom is torn over fansubs. Some believe that fansubs are necessary to promote series in other countries and that fansubbing is a "labor of love" by fans. Others see fansubs as a major problem that is seeping profits away from legitimate companies. Bootlegs are frowned down upon much more, as it is impossible to argue for bootlegging as a "labor of love". Only one company in Japan asked that its fansubs products cease to be transmitted on BitTorrent networks.

Current state of the industry

The anime industry is currently going through what the companies call a "market correction", or, less charitably, a "recession". From 2001 to 2003 the anime industry exploded in terms of what it licensed compared to before. Because companies licensed so much, the industry found itself stretched thinly. Many series failed to earn back their

licensing and production costs, because there were too few consumers to support the amount of shows being licensed. While the anime industry did grow markedly, its consumer base had not grown fast enough to be able to cover its expenditures. The anime industry is slowing down as a result. Far less is being licensed, and what is being licensed tends to be series that are sure to be a success. The only anime company that is still licensing more than they did in past years is Geneon. Time remains to see how this "market correction" will fare.

Categories: *Anime*

History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga

Manga

Back

Manga (+;, *Manga*?) is the Japanese word for comics and print cartoons. Outside of Japan, it usually refers specifically to Japanese comics. Manga developed from a mixture of ukiyo-e and foreign styles of drawing, and took its current form shortly after World War II. It comes mainly in black and white, except for the covers and sometimes the first few pages.

Popular manga is often adapted into *anime* (Japanese for *animation*) once a market interest has been established. (Manga is sometimes mistakenly called "anime" even when not animated.) Adapted stories are often modified to appeal to a more mainstream market. Although not as common, original anime is sometimes adapted into manga (such as Neon Genesis Evangelion and Cowboy Bebop).

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Origins

Literally translated, manga means "random (or whimsical) pictures". The word first came into common usage in the late 18th century—with the publication of such works as Suzuki Kankei's "Mankaku zuihitsu" (1771) and Santo Kyoden's picturebook "Shiji no yukikai" (1798)—and in the early 19th century with such works as Aikawa Minwa's "Manga hyakujo" (1814) and the celebrated Hokusai manga containing assorted drawings from the sketchbook of the famous ukiyo-e artist Hokusai. However, gi-ga (literally "funny pictures") drawn in the 12th century by various artists contain many manga-like qualities such as emphasis on story and simple, artistic lines.

Manga developed from a mixture of ukiyo-e and foreign art movements. When the United States began trading with Japan, Japan tried to modernise itself and catch up with the rest of the world. Thus, they imported foreign artists to teach their students things such as line, form and colour (things which were never concentrated on in ukiyo-e as the idea behind the picture was normally considered more important). Manga at this period was known as Ponchi-e (Punch-picture) and, like its British counterpart Punch magazine, mainly depicted humour and political satire in short 1 or 4 picture format.

Tezuka Osamu

Manga as people know it in the 20th and 21st centuries only really came into being after Dr. Osamu Tezuka, widely acknowledged to be the father of story-based manga, became popular. In 1945, Tezuka who was studying medicine, saw a war propaganda animation film called Momotarou Uminokaihei whose style was largely influenced by Disney's Fantasia. Though a war propaganda film, it was also a children's film, so the main theme of the film was peace and hope in the time of darkness. Tezuka was greatly inspired by the film and later decided to become a comic artist, which at the time (and somewhat even now) was an unthinkable choice for a qualified medical doctor. He later commented that a part of reason he went to medical school was to avoid conscription and he actually did not like seeing blood.

Tezuka introduced film-like story telling and character in comic format in which each short-film like episode is part of larger story arc. The only text in Tezuka's comics was the characters' dialogue and this lent the comics a cinematic quality. Tezuka also adopted Disney-like facial features where a character's eyes, mouth, eyebrows and nose are drawn in a very exaggerated manner to add more distinct characterisation with fewer lines which made his prolific output possible. This somewhat revived the old ukiyo-e like tradition where the picture is a projection of an idea rather than actual physical reality.

Initially, his comic was published in a children's magazine. Soon, it became a specialised weekly or monthly comic magazine, which is now the foundation of the Japanese comic industry. Tezuka adapted his comic to almost all film genres at the time. His manga series cover from action adventure (for example Kimba the White Lion (Jungle Emperor Leo)) to serious drama (Black Jack) to science fiction (Astro Boy), horror (for example Dororo, The Three-eyed One.) It is often commented that any manga genre which Tezuka did not create was done by someone who was desperately trying to find something Tezuka wasn't doing.

Though he is known in the West as a creator of the children's animation Astro Boy, many of his comics had some very mature and sometimes dark undertones. Most of his comics' central characters had a tragic background. Atom (Astro Boy) was created by a grieving scientist trying to create an imitation of his dead son, and who later abandoned the boy. Kimba's father was killed by human hunters and the conflict between man and nature was a recurring theme for the comic. Hyakkimaru in Dororo was born severely crippled because his father offered 48 parts of Dororo's infant body to 48 demons. Some criticise Tezuka's somewhat excessive use of tragic dramatisation in his stories. As the manga generation of children grew up, the market for comics expanded accordingly and manga soon become a major cultural force of Japan. Tezuka also contributed to the social acceptance of manga. His qualification as a medical doctor as well as the holder of Ph.D in medical science as well as his serious storylines were used to deflect criticism that manga was vulgar and undesirable for children. He also mentored a number of important comic artists, such as Fujiko Fujio (creator of Doraemon), Fujio Akatsuka and Shotaro Ishinomori.

Gekiga

Another important trend in manga was *gekiga* ("Dramatic Pictures"). Between the 1960s and the 1970s, there were two forms of comic serialisation. One, the manga format, was based on the sales of anthology magazines which contained dozen of titles. The other, gekiga, was based on a rental format of an individual manga "book" of single title. Manga was based on weekly or biweekly magazine publications, so production was prompt, and the deadline was paramount. Consequently, most manga artists adopted Tezuka's style of drawing, where characters are drawn in a simpler but exaggerated manner, typified by the large round eyes regarded abroad as a defining feature of Japanese comics. In contrast, gekiga typically had more complex and mature story lines, with higher production value per page. For this reason, gekiga was considered to be artistically much superior. However, gekiga's rental business model eventually died out in the 1970s, while manga artists significantly improved their graphic quality. Eventually, gekiga was absorbed into manga and now is used to describe a manga style which does not use cartoonish drawing. The gekiga-style manga most famous abroad is probably Akira.

However, gekiga did not only influence the art style of manga: after the 70s, more mature-themed pictures and plotlines were used in manga. Many had significant depictions of violence and sex, and were marketed at teenagers: unlike in Tezuka's time, children in the 70s had more disposable income, so they could directly purchase manga without asking their parents to buy it for them. Thus, manga publishers did not need to justify their products to the parents. Moreover, the dominance of the serialised manga format on a weekly basis meant that manga was increasingly becoming "pulp fiction", with large amounts of violent content and some nudity (especially, although not exclusively, in manga aimed at boys). Representative titles of this genre were Harenchi Gakuen by Go Nagai and Makoto-chan by Kazuo Umezu, both of which had copious amounts of gore, nudity, and vulgar (often scatological) jokes. Much like in the United States, teachers and parents loathed manga, but unlike the U.S. no attempt was made to create an oversight board like the Comics Code Authority. Interestingly, manga magazines "for children" in the 70s arguably had more

vulgar themes (due to the fact that it was the only major publishing format available), but by the 80s and 90s, new magazines catering to teenagers and young adults had come into play.

A wealth of topics

Having an immense market in Japan, manga is known to encompass a very diverse range of subjects and themes, satisfying many readers of different interests. Popular mangas aimed at mainstream readers frequently involves sci-fi, action, fantasy and comedy. There are notable manga series based on corporate businessman (the Shima Kousaku series), Chinese cuisine (Iron Wok Jan), criminal thriller (Monster) and military politics (The Silent Service).

Cultural importance

Though roughly equivalent to the American comic book, manga holds more importance in Japanese culture than comics do in American culture. In economic terms, weekly sales of comics in Japan exceed the entire annual output of the American comic industry. Several major manga magazines which contain about a dozen episode from different authors sell several million copies each per week. Manga is well respected both as an art form and as a form of popular literature though it has not reached acceptance of "higher" art genres like film or music. Like its American counterpart, some manga has been criticized for being violent and/or sexual. For example, a number of film adaptation of manga such as Ichi the Killer or Old Boy were rated Restricted or Mature in the States. However, there have been no official inquiries or laws trying to limit what can be drawn in manga, except for vague decency laws applying to all published materials, stating that "overly indecent materials should not be sold." This freedom has allowed artists to draw manga for every age group and for about every topic.

The manga style

Characteristics

There are several expressive techniques staple (and some of them unique) to the manga art form:

Expressive dialogue bubbles: The borders of the speech/thought bubbles changes in pattern/style to reflect the tone and mood of the dialogue. For example, an explosion-shaped bubble for an angry exclaimation.

Speed lines: Often in action sequences, the background will possess an overlay of neatly ruled lines to protray direction of movements. Speed lines can also be applied to characters as a way to emphasis the motion of their bodies (limbs in particular).

Mini flashbacks: Many artists employ copies of segments from earlier chapters (sometimes only a single panel) and edit them into the story panels to act as a flashback (also applying an overlay of darker tone to differentiate it from current events). This can be considered a convenient method to evoke prior event(s) along with visual imagery. In situations where a character's life events flash across his/her mind, a splash page maybe used with the entire background consisting of segments from earlier chapters.

Abstract background effects: These involve elaborate hatching patterns in the background and serve to indicate or strengthen the mood of the plot. It can also illustrate a character's state of mind.

Symbols: Certain visual symbols have been developed over the years to become common methods of denoting emotions, physical conditions and mood. The following is a brief list of representative manga symbols and usage:

- Sweat drops, usually drawn on the head region, commonly indicates bewilderment, nervousness and mental weariness. On a sidenote, actual physical perspiration in manga is signified by even distribution of sweat drops over the body.
- A round swelling, sometimes drawn to the size of baseballs, is a visual exaggeration of swelling from injury.
- A character suffering from profuse nosebleeding indicates sexual excitation when it follows exposure to stimulating imageries or seduction. An explanation is that the character's blood pressure has risen so dramatically from the excitement that blood leaks from the nostrils. Put simply, nosebleed in mangadom is a comical euphemism for an erection.
- Throbbing veins, usually depicted as a cruciform in the upper head region, indicates anger or irritation.
- Hatchings on the cheek represents blushing. While oval "blush dots" on the cheeks represents rosy cheeks.

The popular and recognizable style of manga is very distinctive. Emphasis is often placed on line over form, and the storytelling and panel placement differs from those in American comics. Impressionistic backgrounds are very common, as are sequences in which the panel

shows details of the setting rather than the characters. Panels and pages are typically read from right to left, consistent with traditional Japanese writing.

While the art can be incredibly realistic or cartoonish, it is often noted that the characters have large eyes (female characters usually have larger eyes than male characters), small noses, tiny mouths, and flat faces. Large eyes have become a permanent fixture in manga and anime since the 1960s when Osamu Tezuka (see above) started drawing them in this way, mimicking the style of Disney cartoons from the United States.

Further more, inside the big eyes, the transparent feeling of pupils and the glares, or small reflections in the corners of the eyes are often exaggerated, regardless of surrounding lighting, although they are only present in living characters: the eyes of characters who have died are the colour of the iris, but darker. (See also: Bishoujo)

Being a very diverse artform, however, not all manga artists adhere to the conventions most popularized in the States through *anime* such as Akira, Sailor Moon, Dragon Ball Z, and Ranma ½.

A fair number of manga artists do not feel that their stories and characters are set in stone. So a set of characters may build relationships, jobs, etc. in one set of stories ("story arc") only to have another story arc run where the same characters do not know each other. The Tenchi series in particular is known for this; there are more than thirteen different unrelated story arcs based around Tenchi and his friends. There is also the case of JoJo's Bizarre Adventure where the protagonist changes depending on the story arc following new generation of characters.

Manga symbols

The following is a non-exhaustive list of artistic conventions used in mainstream manga.
- A white cross-shaped bandage symbol denotes pain.
- A large sweat-drop on the side of the face denotes embarrassment or exasperation.
- A scribble on the cheek shows injury.
- A red cheek denotes embarrassment or blushing.
- A throbbing vein, sometimes comically simplified to an "+" shape on the head, represents anger or irritation.
- A balloon dangling from one nostril indicates sleep.
- Hammerspace.
- A common artistic pun are nosebleeds, usually caused by shocking sights - especially those with a sexual undertone.
- There are many eye symbols such as love-hearts, crosses, and spirals.
- A character suddenly falling onto the floor is a typically humorous reaction to something ironic happening.
- The eyes becoming huge and perfectly round with tiny pupils and no iris and going beyond the reach of the face, plus the mouth becoming like a stretched semicircle, the point of which extends past the chin, symbolises extreme excitement.

- All facial features shrinking, the nose disappearing, the character lifting off the floor and the limbs being multiplied as if moving very fast symbolises panic; if the same but with larger facial features it symbolises comic rage.

Manga format

Manga magazines usually have many series running concurrently with approximately 20–40 pages allocated to each series per issue. These manga magazines, or "anthology magazines", as they are also known (colloquially "phone books"), are usually printed on low-quality newsprint and can be anywhere from 200 to more than 850 pages long. Manga magazines also contain one-shot comics and various four-panel yonkoma (equivalent to comic strips). Manga series can run for many years if they are successful. Manga artists sometimes start out with a few "one-shot" manga projects just to try to get their name out. If these are successful and receive good reviews, they are continued.

When a series has been running for a while, the stories are usually collected together and printed in dedicated book-sized volumes, called tankMbon. These are the equivalent of American comic's trade paperbacks. These volumes use higher-quality paper, and are useful to those who want to "catch up" with a series so they can follow it in the magazines or if they find the cost of the weeklies or monthlies to be prohibitive. Recently, "deluxe" versions have also been printed as readers have gotten older and the need for something special grew. Old manga have also been reprinted using somewhat lesser quality paper and sold for 100 yen (approximately one US Dollar) each to compete with the used book market.

Manga are primarily classified by the age and gender of the target audience. In particular, books and magazines sold to boys (*shMnen*) and girls (*shMjo*) have distinctive cover art and are placed on different shelves in most bookstores.

Japan also has manga cafés, or manga kissaten. At a manga kissaten, people drink coffee and read manga.

Many things appear in manga format, including wanted posters for criminals.

Traditionally, manga are written from right to left. Some publishers of translated manga keep that format, but some switch the direction to left to right, so as not to confuse foreign readers. This pratice is known as "flopping" and is often scrutinized by the readers and even the artists themselves, sighting that it goes against their original intentions (for example, if a person wears a shirt that reads "may" on it, and gets flopped, then the word is altered to "yam".

DMjinshi

Some manga artists will produce extra, sometimes unrelated material, which are known as omake (lit. "bonus" or "extra"). They might also publish their unfinished drawings or sketches, known as oekaki (lit. "sketches").

DMjinshi is produced by small amateur publishers outside of the mainstream commercial market in a similar fashion to small-press independently published comic books in the United States. Comiket, the largest comic book convention in the world with over 400,000 gathering in 3 days, is devoted to dMjinshi.

Unofficial fan made comics are also called dMjinshi. Some dMjinshi continue with a series' story or write an entirely new one using its characters, much like fan fiction.

Types of manga

Many of these genres apply equally well to *anime* (which very often includes adaptations of manga) and Japanese computer games (some of which are also adaptations of manga).

By target audience

- **Josei** (or redikomi) women
- Kodomo children
- **Seinen** *men*
  - **ShMjo** young and teenage girls
  - **ShMnen** young and teenage boys

Genres

- *Alternative* (See also: Garo)
  - *Gekiga* (dramatic pictures)
  - La nouvelle manga (Franco-Belgian/Japanese artistic movement)
  - Semi-alternative (popular publication individualistic style)
- Battling companion (not an official name)
- *DMjinshi* Fan-art or self-published manga
- Magical girl (***mahM shMjo***)
  - *Mecha* (giant robots)
  - Moé (also mahM kanojo or magical girlfriend)
  - ShMjo-ai (or *Yuri*, lesbian romance)
  - ShMnen-ai (or *Yaoi*, gay romance)

International influence

Manga has long had an influence on international comics and animation the world over.

American artist and writer Frank Miller has been heavily influenced by Manga and in particular by Kazuo Koike's 28 volume samurai epic Lone Wolf and Cub. Miller was one of the first American comic artists to make use of decompression, a style prevalent in manga.

Other American artists such as Becky Cloonan (Demo, East Coast Rising), Corey Lewis (Sharknife, PENG) and Canadian Bryan Lee O'Malley (Lost At Sea, Scott Pilgrim) are heavily influenced by the mainstream manga style and have received acclaim for their work outside of anime/manga fan circles. These artists have their roots in the anime/manga subculture of their particular regions (as well as the Internet and webcomics), but incorporate many other influences that make their work more palatable to non-manga readers.

American artist Paul Pope worked in Japan for Kodansha on the manga anthology Afternoon. Before he was fired (due to an editorial change at Kodansha) he was developing many ideas for the anthology that he would later publish in the U.S. as Heavy Liquid. As a result his work features a strong influence from manga without influences from international *otaku* culture.

In France there is a "Nouvelle Manga" movement started by Frédéric Boilet which seeks to combine mature sophisticated daily life manga with the artistic style of traditional Franco-Belgian comics. While the movement also involves Japanese artists, a handful of French cartoonists other than Boilet have decided to embrace its ideal.

In addition, there are many amateur artists who are influenced exclusively by the manga style. Many of these have their own small publishing houses, and some webcomics in this style have become very popular (see Megatokyo). For the most part, these artists are not yet recognized outside of the anime and manga fan community. Many people outside of those circles view those works as being too focused on the American anime subculture, and not focused enough on telling stories that resonate with a wider audience.

The manga style has influenced not only writers and artists but musicians as well. Turkish rock band maNga has not only its name derived from the style; their videos and album cover feature manga-style animation and the members of the band have their own manga characters, drawn by award-winning artist Kaan Demirçelik.

Manga outside Japan

Language notes

- Because nouns in Japanese do not have a plural form, manga is the form for both plural and singular. It is also commonly called [3]ßÃ⁻(komikku, from comic) in Japanese.
- Mangaka (+;¶) Literally "Manga professional" is a Japanese term for a manga author/artist.

See also

- Anime
- DMjinshi

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History of anime | Anime genres | Anime composer | Anime convention | Dojin | Hentai | Original Video Animation | Otaku | Anime and manga terminology | Anime industry | Manga

Avar

An Avar or Animation Variable is a variable controlling the position of part of an animated object, such as a character. The character "Woody" in Pixar's movie Toy Story uses 700 avars (with 100 in the face alone). Successive sets of Avars control all movement of the character from frame to frame. In development they are used to define the junctions of a Stick model. Later they are incorporated into a full Wire frame model or a model built of polygons. Finally surfaces are added, requiring a lengthy process of Rendering to produce the final *scene*.

There are several ways of generating the Avar values. Motion capture uses lights or markers on a real person acting out the part, tracked by a video camera. Toy Story uses no motion capture, probably because manual control by a skilled animator can produce effects not easily acted out by a real person.

See also

- *Animation* (Root page)
- Computer generated imagery
  - Computer animation
  - Pixar

Categories: *Animation*

Background artist

A background artist or sometimes called a background stylist or background painter is one who is involved in the process of *animation* who establishes the color, style, and mood of a scene drawn by an animation layout artist. The methods used can either be through traditional painting or by digital media such as Adobe Photoshop. Traditional methods involved painting entire production scenes for a television program or *film*. Current methods may involve painting primarily background keys or the establishing shot while production background artists paint the corresponding background paintings.

Some fields in which a Background Artist may work: • *Motion pictures* • Television • Video games • The Internet

Other *artists* who contribute to *animated cartoons*, but who are not Background Artists, are layout artists (who design the backgrounds, lighting, and camera angles), *storyboard* artists (who draw panels of the action from the script), character designers (who create the style and personality of each character).

Categories: *Animation*

Brickmation

Brickmation is the practice of making *stop motion animation* using lego. Googling the term will bring a host of sites devoted to showcasing the huge diversity of Brickmation floating around the ether.

Brickmation might be considered to demonstrate the qualities of Bricolage and the DIY ethic in that it takes simple, prefabricated materials and puts them to new, largely amusing, ends. In the *computer-generated imagery* era, such simple *stop motion* antics have a back to basics, no frills ethos behind them.

Others may note that the parody and pastiche inherent in a great deal of the work may be interesting in terms of both participatory culture, fan culture and media audience research. Scanning the web, various allusions to mainstream media are rife. From "Brick to the future" to "Grand Theft Auto: Lego City", Brickmation has proved a fertile ground for those who wish to engage with popular media without recourse to the convoluted verbiage this article is guilty of.

Among the myriad Brickmation sites, these are but a brief selection:

- *Brickflick* - Home of GTA Lego city
- Brickflick Wikipedia entry
- *Brick Films* - Home to over 700 Brickmation films
- *Lego.com* - Official releases
- *Lego creations directory* Online list of Brickmation
- *Brickmation tutorial* - How to make your minifigs walk

Brick Tableux

For want of a better word, Brick Tableux involve LEGO being put to use to similar ends as Brickmation, but in still photographs and photo stories.

- *The Brick Testament* - An illustrated Bible with LEGO.
- *Block Structure Porn* - Yes. Lego pornography.
- *Lego Theorists* - Social scientists. In LEGO.

Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Cartoon pornography

Cartoon pornography is the portrayal of illustrated or animated fictional characters in erotic or sexual situations. This includes but is not limited to parody renditions of famous cartoons and comics.

The advent of the Internet and the personal computer have given artists the freedom to explore and exchange ideas and techniques which have created beautiful artistic renditions to very lewd works. The freedom of the Internet and the use of the personal computer as a tool have allowed many artists who would not have had an audience to freely distribute and promote their works. Some have had such a success with their individual styles which have given birth to various ecommerce websites which enjoy a loyal following.

Styles of cartoon pornography

Due to the greater freedom given to the artists, cartoon pornography allows greater diversity than regular pornography.

Some artists use parodies of pre-existing cartoon or comics characters, drawing for example Walt Disney's famous princesses, television characters, or comic book characters in various states of undress and possibly engaged in sexual activity. Other artists, such as Jab, use their own characters and create erotic comics. Artists who draw pre-existing characters do not generally have any special notability among the cartoon pornography community, in contrast, some of the artists who draw their own characters, such as Alazar, Bill Ward, Ralph Bakshi, Kevin J. Taylor, or John Willie, have gained a cult fan base.

The artistic style of cartoon pornography can vary wildly, as it can in mainstream cartoons. Artists who parody pre-existing characters usually mimic the style of the characters' creators, although some draw in different styles. Realistic drawings are very common, as they stimulate many viewers, though the style may vary from highly realistic to extremely simple.

As cartoon pornography does not have to use real-life humans as models, the characters depicted do not have to represent normal adult women or men. Furry characters, especially females, are very common. The types of renditions found vary from human to animal to extraterrestrial.

See also

- Hentai

Categories: *Animation*

Cel

***Back* | Next**

A cel, short for celluloid, is a transparent sheet on which objects are drawn or painted for traditional, hand-drawn *animation*. Celluloid was used for animation and film production up until the late 20th century, however, it burned easily and suffered from spontaneous decomposition, and was largely replaced by cellulose acetate plastics.

Generally, the characters are drawn on cels and laid over a static background drawing. This reduces the number of times an image has to be redrawn and enables studios to split up the production process to different specialised teams. Using this assembly line way to animate has made it possile to produce *films* much more cost-effectively. The invention of the technique is generally attributed to Earl Hurd, who patented the process in 1914.

The outline of the images are drawn on the back of the cel. The colors are also painted on the back to eliminate brushstrokes. Traditionally, the outlines were hand-inked but now they are almost exclusively xerographed on. Another important breakthrough in cel animation was the development of the APT (Animation Photo Transfer) process, first seen in The Black Cauldron. Disney later stopped using cels in 1990 when CAPS replaced this element in the animation process.

Actual production cels are sometimes sold after the animation process is complete. More popular shows and movies may demand higher prices for the cels, with some selling for thousands of dollars. Some cels are not used for actual production work, but may be a "special" or "limited edition" version of the artwork, sometimes even printed ("lithographed") instead of hand-painted. These normally do not fetch as high a high price as original "under-the-camera" cels, which are true collector's items. Some cels have fetched record prices at art auctions, e.g. a cel depicting numerous characters from the finale of Who Framed Roger Rabbit sold for $50,600 at Sotheby's in 1989.

With the advent of computer assisted animation production, the use of cels has been practically abandoned in major productions.

See also

- *Traditional animation*, contains info about the process of using cels to produce animation and has a section about cels and xerography, APT, etc.

Categories: Animation | History of animation
History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Animation software

Next
Animation software is software that is used either for computer animation or to assist *animators* with the considerable work needed to create more traditional pieces of animation.

Two Dimensional (2D) animation

Two Dimensional (2D) animation software provides animators with the ability to use computers to carry out the time consuming repetitive tasks that are needed when building a sequence of frames. A simple example of this is the software package *stopmotion*, which as the name implies is used to build sequences of frames from pictures taken by a digital camera connected to a computer. There are a number of very good 2D Software Animation Packages that are fairly easy to learn yet are capable of generating mpeg or avi format output.

Three dimensional (3D) animation

Three dimensional (3D) animation is far more complex than 2D for a number of reasons. Firstly, objects in a 3D animation have to be created or rendered in each frame. When either an object moves or the relative viewpoint of the observer changes, as is the case when the animator wants to create the appearance of a camera movement, the program must regenerate all the changes in perspective, lighting, shadows and reflections.

Best Download Movies
Categories: *Animation*
Animation software | Computer facial animation | Computer-generated imagery | Flash cartoon | Head swap | Light synthesizer | Morph target animation | Skeletal animation

Computer facial animation

Computer facial animation is primarily an area of computer graphics that encapsulates models and techniques for generating and animating images of the human head and face. Due to its subject and output type, it is also related to many other scientific and artistic fields from psychology to traditional *animation*. The importance of human faces in verbal and non-verbal communication and advances in computer graphics hardware and software have caused considerable scientific, technological, and artistic interests in computer facial animation.

Although development of computer graphics methods for facial animation started in the early 1970s, major achievements in this field are more recent and happened since the late 1980s.

Computer facial animation includes a variety of techniques from morphing to three-dimensional modeling and rendering. It has become well-known and popular through animated feature *films* and computer games but its applications include many more areas such as communication, education, scientific simulation, and agent-based systems (for example online customer service representatives).

Contents

- 1 History
- 2 Techniques
  - *2.1 2D*
  - *2.2 3D*
- 3 Face Animation Languages
- 4 See also

History

Human facial expression has been the subject of scientific investigation for more than one hundred years. Study of facial movements and expressions started from a biological point of view. After some older investigations, i.e. by John Bulwer in late 1640s, Charles Darwin's book The Expression of the Emotions in Men and Animals can be considered a major departure for modern research in behavioural biology.

More recently, one of the most important attempts to describe facial activities (movements) was Facial Action Coding System (FACS). Introduced by Ekman and Friesen in 1978, FACS defines 64 basic facial Action Units (AUs). A major group of these Action Units represent primitive movements of facial muscles in actions such as raising brows, winking, and talking. Eight AUs are for 3D head movements, i.e. turning and tilting left and right and going up, down, forward and backward. FACS has been successfully used for describing desired movements of synthetic faces and also in tracking facial activities.

Computer based facial expression modeling and *animation* is not a new endeavor. The earliest work with computer based facial representation was done in the early 1970s. The first three-dimensional facial animation was created by Parke in 1972. In 1973, Gillenson developed an interactive system to assemble and edit line drawn facial images. And in 1974, Parke developed a parameterized three-dimensional facial model.

The early 1980s saw the development of the first physically-based muscle-controlled face model by Platt and the development of techniques for facial caricatures by Brennan. In 1985, the short animated film ``Tony de Peltrie'' was a landmark for facial animation. In it for the first time computer facial expression and speech animation were a fundamental part of telling the story.

The late 1980s saw the development of a new muscle-based model by Waters, the development of an abstract muscle action model by Magnenat-Thalmann and colleagues, and approaches to automatic speech synchronization by Lewis and by Hill. The 1990s have seen increasing activity in the development of facial animation techniques and the use of computer facial animation as a key storytelling component as illustrated in animated films such as Toy Story, Antz, Shrek, and Monsters, Inc, and computer games such as Sims. The sophistication of the films increased after 2000. Films as Polar Express attempted to to capture realistic faces with motion capture using upwards of 150 data points. Another milestone in facial animation was reached by Lord of the Rings where a character specific shape base system was developed. Through this period large studios created proprietary systems to animate faces.

2006, Face Robot first commercial software has been delevolped to deal with the problem of Facial Animation. Face Robot It approaches the problem using a non linear solver. Can be procedurally applied to a human face and animation retargeted across faces. It can be directly manipulated, hand animated or driven by motion capture data.

Techniques

2D

Two-dimensional methods for facial animation are based on applying image transformation to existing photographs. The most common technique in 2D facial animation is morphing and its variations. Morphing involves a pair of images (morph source and morph target) and creating a series of in-between images that show a transition from source to target (interpolation). Morph source and morph target images are *animation* keyframes. In the case of facial animation, they can be visemes. A set of such images can allow animating a talking head as shown in the top row of 2D facial animation figure. A more complicated situation is when only one image (e.g. a rest position of face) exists. In such cases, image processing techniques can be used to first create the morph target (see the bottom row of the figure).

3D

Three-dimensional head models provide the most powerful means of generating computer facial animation. One of the earliest works on computerized head models for graphics and *animation* was done by Parke. The model was a mesh of 3D points controlled by a set of conformation and expression parameters. The former group controls the relative location of facial feature points such as eye and lip corners. Changing these parameters can re-shape a base model to create new heads. The latter group of parameters (expression) are facial actions that can be performed on face such as stretching lips or closing eyes. This model was extended by other researchers to include more facial features and add more flexibility. Different methods for initializing such "generic" model based on individual (3D or 2D) data have been proposed and successfully implemented. The parameterized models are effective ways due to use of limited parameters, associated to main facial feature points. The MPEG-4 standard defines a minimum set of parameters for facial animation *[1]*.

Animation is done by changing parameters over time. Facial animation is approached in different ways, traditional techniques include 1.shapes/morph targets, 2.bones/cages, 3.skeleton-muscle systems, 4. motion capture on points on the face and 5. knowledge based solver deformations.

1. Shape based systems offer a fast playback as well as a high degree of fidelity of expressions. The technique involves modelling portions of the face mesh to approximate expressions and visimes and then blending the different sub meshes, known as morph targets or shapes. Perhaps the most accomplished character using this technique was Golum, from Lord of the Rings. Drawbacks of this technique are that they involve intensive manual labor, are specific to each character and must be animated by slider parameter tables.

2. Skeletal Muscle systems, physically-based head models form another approach in modeling the head and face. Here the physical and anatomical characteristics of bones, tissues, and skin are simulated to provide a realistic appearance (e.g. spring-like elasticity). Such methods can be very powerful for creating realism but the complexity of facial structures make them computationally expensive, and difficult to create. Considering the effectiveness of parameterized models for communicative purposes (as explained in the next section), it may be argued that physically-based models are not a very efficient choice in many applications. This does not deny the advantages of physically-based models and the fact that they can even be used within the context of parameterized models to provide local details when needed. Waters, Terzopoulos, Kahler, and Seidel (among others) have developed physically-based facial animation systems.

3. 'Envelope Bones' or 'Cages' are commonly used in games. They produce a simple and fast models, but are not prone to portray subtlety.

4. Motion capture uses cameras placed around a subject. The subject is generally fitted either with reflectors (passive motion capture) or sources (active motion capture) that precisely determine the subject's position in space. The data recorded by the cameras is then digitized and converted into a three-dimensional computer model of the subject. Until recently, the size of the detectors/sources used by motion capture systems made the technology inappropriate for facial capture. However, miniaturization and other advancements by companies such as PhaseSpace Inc. have made motion capture a viable tool for computer facial animation. Facial motion capture was used extensively in Polar Express where hundreds of motion points were captured. This film was very accomplished and while it attempted to recreate realism, it was critisized for having fallen in the 'uncanny valley', the

realm where animation realism is sufficient for human recognition but fails to convey the emotional message. The main difficulties of motion capture are the quality of the data which may include vibration as well as the retargeting of the geometry of the points.

5. Deformation Solver Face Robot.

Face Animation Languages

Many face animation languages are used to describe the content of facial animation. They can be input to a compatible "player" software which then creates the requested actions. Face animation languages are closely related to other multimedia presentation languages such as SMIL and VRML. Due to the popularity and effectiveness of XML as a data representation mechanism, most face animation languages are XML-based. For instance, this is a sample from Virtual Human Markup Language (VHML):

```
<vhml>
<person disposition="angry">
First I speak with an angry voice and look very angry,
<surprised intensity="50">
but suddenly I change to look more surprised.
</surprised>
</person>
</vhml>
```

More advanced languages allow decision-making, event handling, and parallel and sequential actions. Following is an example from Face Modeling Language (FML):

```
<fml>
<act>
<par>
<hdmv type="yaw" value="15" begin="0" end="2000" />
<expr type="joy" value="-60" begin="0" end="2000" />
</par>
<excl event_name="kbd" event_value="" repeat="kbd;F3_up" >
<hdmv type="yaw" value="40" begin="0" end="2000" event_value="F1_up" />
<hdmv type="yaw" value="-40" begin="0" end="2000" event_value="F2_up" />
</excl>
</act>
</fml>
```

See also

- computer animation
- [animation](#)

Categories: Computer animation | *Animation*

Computer-generated imagery

Computer-Generated Imagery (CGI) is the application of the field of computer graphics (or more specifically, 3D computer graphics) to *special effects*. CGI is used in *movies*, television programs and commercials, and in printed media. Video games most often use real-time computer graphics (rarely referred to as CGI), but may also include pre-rendered "*cut scenes*" and intro movies that would be typical CGI applications. These are referred to as *FMV*.

CGI is used for visual effects because it is higher quality and more controllable than other more physically based processes, such as constructing miniatures for effects shots or hiring a cheap deal of extras for crowd scenes, and because it allows the creation of images that would not be feasible using any other technology. It can also allow a single artist to produce content without the use of actors, expensive set pieces, or props.

Recent accessibility of CGI software and increased computer speeds has allowed individual artists and small companies to produce professional grade films, games, and fine art from their home computers. This has brought about an Internet subculture with its own set of global celebrities, clichés, and tech vocabulary.

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- 1 History
- 2 Creating characters and objects on a computer
- 3 Digital Grading
- 4 Free CGI Tools Available Online for Download
- 5 See also

History

2D CGI was first used in *movies* in 1973's Westworld, though the first use of 3D imagery was in its sequel, Futureworld (1976), which featured a computer-generated hand and face created by then University of Utah graduate students Edwin Catmull and Fred Parke. The 2nd movie to use this technology was Star Wars (1977) for the scenes with the Death Star plans. The first two films to make heavy investments in CGI, Tron (1982) and The Last Starfighter (1984), were commercial failures, causing most directors to relegate CGI to images that were supposed to look like they were created by a computer. The first real CGI character was created by Pixar for the film Young Sherlock Holmes in 1985 (not counting the simple polyhedron character Bit in Tron). It took the form of a knight composed of elements from a stained glass window. Photorealistic CGI did not win over the motion picture industry

until 1989, when The Abyss won the Academy Award for Visual Effects. Industrial Light and Magic produced photorealistic CGI visual effects, most notably a seawater creature dubbed the pseudopod, featuring in one scene of the film. CGI then took a central role in Terminator 2: Judgment Day (1991), when the T-1000 Terminator villain wowed audiences with liquid metal and morphing effects fully integrated into action sequences throughout the film. Terminator 2 also won ILM an Oscar for its effects.

It was the 1993 film Jurassic Park, however, where the dinosaurs appeared so life-like and the movie integrated CGI and live-action so flawlessly, that revolutionized the movie industry. It marked Hollywood's transition from stop-motion animation and conventional optical effects to digital techniques.

The following year, CGI was used to create the special effects for Forrest Gump. The most noteworthy effects shots were the digital removal of actor Gary Sinise's legs. Other effects included a napalm strike, fast-moving Ping-Pong balls and the feather in the title sequence. With Forrest Gump, CGI entered mainstream movies.

2D CGI increasingly appeared in *traditionally animated* films, where it supplemented the use of hand-illustrated cels. Its uses ranged from digital tweening motion between frames, to eye-catching quasi-3D effects such as the ballroom scene in Beauty and the Beast.

In 1995, the first fully computer-generated feature film, Pixar's (The Walt Disney Company) Toy Story, was a resounding commercial success. Additional digital animation studios such as Blue Sky Studios (Fox), DNA Productions (Paramount Pictures and Warner Bros.), Onation Studios (Paramount Pictures), Sony Pictures Animation (Columbia Pictures) and Pacific Data Images (Dreamworks SKG) went into production, and existing animation companies such as The Walt Disney Company began to make a transition from traditional animation to CGI.

Between 1995 and 2005 the average effects *budget* for a wide-release *feature film* skyrocketed from $5 million to $40 million. According to one studio executive, as of 2005, more than half of feature films have significant effects. *[1]*

In the early 2000s, computer-generated imagery became the dominant form of special effects. The technology progressed to the point that it became possible to include virtual stunt doubles that were nearly indistinguishable from the actors they replaced. Camera tracking software was refined to allow increasingly complex visual effects developments that were previously impossible. Computer-generated extras also became used extensively in crowd scenes with advanced flocking and crowd simulation software. The timeline of CGI in movies shows a detailed list of pioneering uses of computer-generated imagery in film and television.

CGI for films is usually rendered at about 1.4–6 megapixels. Toy Story, for example, was rendered at 1536 × 922 (1.42MP). The time to render one frame is typically around 2–3 hours, with ten times that for the most complex scenes. This time hasn't changed much in the last decade, as image quality has progressed at the same rate as improvements in hardware, since with faster machines, more and more complexity becomes feasible. Exponential increases in GPUs processing power, as well as massive increases in parallel CPU power, storage and memory speed and size have greatly increased CGI's potential.

In 2001, Square Pictures created the CGI film Final Fantasy: The Spirits Within, which featured highly detailed and photographic-quality graphics. The film was not a box-office success, however, and after creating one more film using a similar visual style (Final Flight

of the Osiris, a short subject which served as a prologue to The Matrix Reloaded), Square Pictures closed down.

Developments in CGI technologies are reported each year at SIGGRAPH, an annual conference on computer graphics and interactive techniques, attended each year by tens of thousands of computer professionals.

Developers of computer games and 3D video cards strive to achieve the same visual quality on personal computers in real-time as is possible for CGI films and animation. With the rapid advancement of real-time rendering quality, artists began to use game engines to render non-interactive movies. This art form is called **machinima**.

Creating characters and objects on a computer

3d Computer animation combines 3d modeling with programmed movement. Models are constructed out of geometrical vertices, faces, and edges in a true 3d coordinate system. Objects are sculpted much like real clay or plaster, working from general forms to specific details with various sculpting tools. A bone/joint system is set up to deform the 3d mesh ie. to make a humanoid model walk. In a process called rigging, the virtual marionette is given various controllers and handles for an animator to manipulate. The character "Woody" in Pixar's movie Toy Story, for example, uses 700 specialized animation controllers. In the 2003 film The Day After Tomorrow, designers had to completely create forces of extreme weather with only the help of video references and accurate meteorological fact.

Digital Grading

One of the less obvious CGI effects in movies is digital grading. This is a computer process in which sections of the original image are color corrected using special processing software. A detail that was too dark in the original shot can be lit and enhanced in this post-production process.

In Lord Of The Rings they used digital grading to drain the colour from Sean Bean's face as his character died.

For the 2005 remake of King Kong, actor Andy Serkis was used to help designers pinpoint the gorilla's prime location in the shots and used his expressions to model "human" characteristics onto the creature.

Free CGI Tools Available Online for Download

ArtOfIllusion
Blender
Maya (software)

See also

- [Animation](#)
  - Computer animation
- [Visual effects](#)

Flash cartoon

A [Flash cartoon](#) is an *animated film* created using Macromedia Flash animation software, usually as a form of *limited animation*. Flash cartoons are typically distributed via the World Wide Web, in which case it is often called a [Internet cartoon](#), [online cartoon](#), or [webtoon](#). Web flash cartoons may be interactive and are often created in a [series](#). *Anime*-styled animation created using Flash can be called [Flash anime](#) or [Web anime](#). A Flash cartoon is distinguished from a Webcomic, which is a comic strip distributed via the Web, rather than an animated cartoon.

Flash animation is much easier and less expensive to create than using traditional animation techniques. Distribution via the Internet is very easy and cheap compared to television broadcasting; websites such as Newgrounds and UGOplayer host Flash cartoons for free. Many Flash cartoons are created by individual or amateur artists, though it does require enough technical expertise to use Macromedia Flash. Some web Flash cartoons become popular enough to air on broadcast television, on channels such as MTV.

Some professional *animated television series* are also produced using Macromedia Flash because of the low cost of production, such as Gotham Girls, produced by Warner Brothers. The Critic was the first animated television series to use Flash; after being canceled from both ABC & Fox, Atom Films created net-only episodes in 2000-2001. Some existing television cartoons such as Home Movies (on Cartoon Network's Adult Swim) have switched to Flash from other animation technology, as well as the lesser-known Aaagh! It's the Mr. Hell Show & Queer Duck from Showtime, and Shorties Watching Shorties on Comedy Central.

Head swap

Head swapping is the act of removing the head from an *animated* character and replacing it with a different one. This is usually done for one of two reasons: cost and memory constraints (on video game consoles).

Artwork is expensive to produce, so by recycling the characters body and only having to draw a new head, studios can save time and money. Early game consoles also had quite limited amounts of memory and storage space for games, so by reusing the body several characters could be produced with only minimal extra memory requirements. This technique is closely linked to the more common palette swap.

Perhaps the most famous use of the head swap is in Capcom's Street Fighter series. It is used to distinguish between what fans call "Shotokan fighters" or "Shotoclones." This type of head swap is dfferent from other head swaps in that it is used together with the palette swap to differentiate between these similar characters. Characters of this type that exhibit the head swap include Ryu, Ken (see above), Akuma, Dan, and Sean.

Occasionally, head swaps occur by accident. For example, in the beat 'em up Double Dragon, the heads of the two main characters were accidentally swapped (their bodies are identical) between the arcade and home versions.

Categories: *Animation*

Animation software | Computer facial animation | Computer-generated imagery | Flash cartoon | Head swap | Light synthesizer | Morph target animation | Skeletal animation

Light synthesizer

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A light synthesizer is a computer program, or other piece of hardware, designed to create attractive animated abstract visuals. The term was coined by Jeff Minter in the eighties to describe his programs Psychedelia, Colourspace, and Trip-A-Tron.

A light synthesizer is distinct from a "visualiser" - as present in many modern media centres - in that it takes all its input directly from the user. Although light synthesizer displays are often accompanied by music, the synthesizer program performs no analysis of the music; indeed, the early light synthesizers mentioned above ran on computers which were not capable of inputting sound samples. The entire show is directed by the user, who "plays" (or "flies") the light synthesizer using the keyboard and mouse to trigger and guide effects; typically, the user will also need to configure the synthesizer in advance of the show by setting up effects that they wish to have occur.

The most recent light synthesizer produced by Jeff Minter is Neon, used as the media visualiser on the Xbox 360 (and due out on the PC in 2006). Although Neon does construct displays automatically in response to music, its operation can be completely overridden by the user who can then take complete control of the images produced. However, the number of inputs is so substantial that doing so requires use of four Xbox joypads at the same time; thus, it is usually controlled by multiple people.

Categories: *Animation*

Morph target animation

Morph target animation (or per-vertex animation) is a method of 3D computer animation that is sometimes used in alternative to *skeletal animation*. Morph target animation is stored as a series of vertex positions. In each keyframe of the animation, the vertices are moved to a different position.

Depending on the renderer, the vertices will move along paths to fill in the blank time between the keyframes or the renderer will simply switch between the different positions, creating a somewhat jerky look. The former is used more commonly.

There are advantages to using morph target animation over *skeletal animation*. The artist has more control over the movements because he or she can define the individual positions of the vertices within a keyframe, rather than being constrained by skeletons. This can be useful for animation cloth, skin, and facial expressions because it can be difficult to conform those things to the bones that are required for skeletal animation.

However, there are also disadvantages. Vertex animation is usually a lot more time-consuming than skeletal animation because every vertex position would have to be calculated. (3D models in modern computer and video games often contain something to the order of 4,000-9,000 vertices.) Also, in methods of rendering where vertices move from position to position during in-between frames, a distortion is created that doesn't happen when using skeletal animation. This is described by critics of the technique as looking "shaky." Howerver, there are some who like this slightly distorted look.

Not all morph target animation has to be done by actually editting vertex positions. It is also possible to take vertex positions found in skeletal animation and then use those rendered as morph target animation.

Sometimes, animation done in one 3D application suite will need to be taken into another for rendering. To avoid issues in export, animation will often be converted from whatever format it was in to morph target animation. This is sometimes necessary because things such as bones and special effects are not programmed using consistent systems among different 3D application suties.

See also

- Skeletal animation

Skeletal animation

Skeletal animation is a technique in computer animation, particularly in the animation of vertebrates, in which a character is represented in two parts: a surface representation used to draw the character (called the skin) and a hierarchical set of bones used for animation only (called the skeleton).

This technique is used by constructing a series of 'bones'. Each bone has a three dimensional transformation (which includes its position, scale and orientation), and an optional parent bone. The bones therefore form a hierarchy. The full transform of a child node is the product of its parent transform and its own transform. So moving a thigh-bone will move the lower leg too. As the character is animated, the bones change their transformation over time, under the influence of some animation controller.

Each bone in the skeleton is associated with some portion of the character's visual representation. In the most common case of a polygonal mesh character, the bone is associated with a group of vertices; for example, in a model of a human being, the 'thigh' bone would be associated with the vertices making up the polygons in the model's thigh. Portions of the character's skin can normally be associated with multiple bones, each one having a scaling factors called vertex weights, or blend weights. The movement of skin near the joints of two bones, can therefore be influenced by both bones.

For a polygonal mesh, each vertex can have a blend weight for each bone. To calculate the final position of the vertex, each bone transformation is applied to the vertex position, scaled by its corresponding weight. This algorithm is called matrix palette skinning, because the set of bone transformations (stored as transform matrices) form a palette for the skin vertex to choose from.

Strengths and weaknesses

Skeletal animation is useful because it allows the animator to control just those characteristics of the model that are independently moveable. A character cannot move the bottom part of their skin independent of the top part. Typically a visual model for the shin will have different elements, that the animator would otherwise have to coordinate. Using a skeleton allows the animator to ignore such issues and focus on the large scale motion. Animation is therefore made much simpler: an animation can be defined by simple movements of the bones, instead of vertex by vertex (in the case of a polygonal mesh).

The weakness of the skeletal approach is that it doesn't by itself provide realistic muscle movement. A character flexing an arm will have both large scale bone movement and local skin motion caused by the change in muscle shape under the skin. It is common in animation for the *movie industry* and increasingly in computer games to have special muscle controllers attached to the bones that mimic this effect.

Applications

Skeletal animation is the standard way to do large scale animation of characters. It is commonly used by computer games programmers and in the *movie industry*, and can also be applied to mechanical objects and any other object made up of rigid elements and joints.

See also

- Animation

Categories: Computer animation

Animation software | Computer facial animation | Computer-generated imagery | Flash cartoon | Head swap | Light synthesizer | Morph target animation | Skeletal animation

Crowd simulation

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Crowd simulation is the process of simulating the movement of a large number of objects or characters, now often appearing in 3D computer graphics for *film*.

The need for crowd simulation arises when a scene calls for more characters than can be practically animated using conventional systems, such as skeletons/bones.

Animators typically create a library of motions, either for the entire character or for individual body parts. To simplify processing, these animations are sometimes baked as morphs. Alternatively, the motions can be generated procedurally - i.e. choreographed automatically by software.

The actual movement and interactions of the crowd is typically done in one of two ways:

- Particle Motion: The characters are attached to point particles, which are then animated by simulating wind, gravity, attractions, and collisions. The particle method is usually inexpensive to implement, and can be done in most 3D software packages. However, the method is not very realistic because it is difficult to direct individual entities when necessary, and because motion is generally limited to a flat surface.
- Crowd AI: The entities - also called agents - are given artificial intelligence, which guides the entities based on one or more of sight, hearing, basic emotion, energy level, aggressiveness level, etc.. The entities are given goals and then interact with each other as members of a real crowd would. They are often programmed to respond to changes in environment, enabling them to climb hills, jump over holes, scale ladders, etc. This system is much more realistic than particle motion, but is very expensive to program and implement.

The most notable examples of AI simulation can be seen in New Line Cinema's The Lord of the Rings films, where AI armies of many thousands battle each other. The crowd simulation was done using Weta Digital's MASSIVE software.

Crowd simulation can also refer to simulations based on group dynamics and crowd psychology, often in public safety planning. In this case, the focus is just the behavior of the crowd, and not the visual realism of the simulation.

Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Cutout animation

Cutout animation is a technique for producing *animations* using flat characters, props and backgrounds cut from materials such as paper, card, stiff fabric or even photographs. The world's first surviving animated feature was produced using a form of cutout animation.

Today, cutout-style animation is often produced using computers, with scanned images or vector graphics taking the place of physically cut materials. The South Park TV series is a notable example, the first episodes were indeed made with actual paper cutouts. One of the most famous animators that are still using cutout animation today is Yuriy Norshteyn.

Animated shows using cutout animation

The Adventures of Prince Achmed, the world's first surviving animated feature film (from 1926), used silhouette animation in front of painted backgrounds. Monty Python's Flying Circus is famous for its animated sequences created by Terry Gilliam. Angela Anaconda uses black-and-white photos of people over CGI-like artwork. South Park's cutout style is more traditional, as is Blue's Clues. Joel Veitch uses this animation style in his website rathergood.com.

Categories: *Animation*

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Drawn on film animation

Drawn on film animation (also known as "direct animation") is an *animation* technique where footage is produced by creating the images directly on filmstock, as opposed to cel animation where the images are created on separate sheets of plastic before being photographed onto filmstock.

The most famous practictioner of drawn on film animation is Norman McLaren, who produced numerous animated films using this method, including Begone Dull Care.

Another Drawn on Film animator, Wes Southern, is known for his psychedelic and abstract work mostly in the late 90's. His most famous work, "Untitled 1" is available free over the Internet. Southern works with acid, sandpaper, paints, pens, razors and, "just about everything under the sink."

LINK *[1]* "Untitled 1" in .avi format

Categories: *Animation*

Flip book

A flip book is a book with a series of pictures that vary gradually from one page to the next, so that when the pages are turned rapidly, the pictures appear to animate by simulating motion or some other change. Flip books are often illustrated books for children, but may also be geared towards adults and employ a series of photographs rather than drawings. Flip books are not always separate books, but may appear as an added feature in ordinary books

or magazines, often in the page corners. Software packages and websites are also available that convert digital video files into custom-made flip books.

Functionality

Flip books are essentially a primitive form of *animation*. Like *motion pictures*, they rely on persistence of vision to create the illusion that continuous motion is being seen rather than a series of discontinuous images being exchanged in succession. Rather than "reading" left to right, a viewer simply stares at the same location of the pictures in the flip book as the pages turn. The book must also be flipped with enough speed for the illusion to work, so the standard way to "read" a flip book is to hold the book with one hand and flip through its pages with the thumb of the other hand. The German word for flip book—Daumenkino, or "thumb cinema"—reflects this process.

History and cultural uses

The first flip book appeared in September, 1868, when it was patented by John Barnes Linnet under the name kineograph ("moving picture"). They were the first form of animation to employ a linear sequence of images rather than circular (as in the older phenakistoscope). The German film pioneer, Max Skladanowsky, first exhibited his serial photographic images in flip book form in 1894, as he and his brother Emil did not develop their own film projector until the following year. In 1895, Thomas Edison invented a mechanized form of flip book called the mutoscope, which mounted the pages on a central rotating cylinder rather than binding them in a book. The mutoscope remained a popular attraction through the mid-20th century, appearing as coin-operated machines in penny arcades and amusement parks. In 1897, the English filmmaker Henry William Short marketed his "Filoscope", which was a flip book placed in a metal holder to facilitate flipping.

Flip books are now largely considered a toy or novelty for children, and were once a common "prize" in cereal and Cracker Jack boxes. However, in addition to their role in the birth of cinema, they have also been an effective promotional tool since their creation for such decidedly adult products as automobiles and cigarettes. They continue to be used in marketing of all kinds, as well as in art and published photographic collections. Vintage flip books are popular among collectors, and especially rare ones from the late 19th to early 20th century have been known to fetch thousands of dollars in sales and auctions.

The first international flip book festival was held in 2004, by the Akademie Schloss Solitude in Stuttgart. Another international flip book festival was held in Linz, Austria in 2005.

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Full motion video

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Full motion video, usually abbreviated as FMV, is a popular term for pre-recorded TV-quality *movie* or *animation* in a video game. The first use of FMV was in 1983 with Dragon's Lair, a laserdisc video game by Cinematronics. Another early instance of FMV was Hasbro's unreleased video game system named NEMO. The NEMO home system created games with VHS tapes rather than ROM cartridges or 3.5 disks. In the early 1990s when PCs and consoles moved to creating games on a CD, they became technically capable of utilizing more than a few minutes' worth of movies in a game. This gave rise to a slew of FMV and computer games such as Night Trap (1992), Dracula Unleashed (1993), and Voyeur (1994). These FMV games used B-list movie and TV actors and promised to create the experience of playing an interactive movie. However, the FMV quality in these early games was low, and the game play did not live up to the hype, becoming well-known failures in video gaming. At this time

consoles like 3DO, CD-i, and Sega CD borrowed this concept for a slew of interactive games. Nonetheless, two major things kept up the interest in FMV.

The first thing was that the rise of the Internet increased the popularity of FMV as consumers wanted to download various music and video files online. As the technology improved, so did the FMV quality. Popular platforms for FMV include QuickTime, MPEG, Smacker, and Bink.

The second thing was the rise of Sony as a major player in the video game industry with their release of the 32-bit PlayStation. The PlayStation was probably the first console to popularize FMVs (as opposed to earlier usage of FMV which was seen as a passing fad). The FMVs in Final Fantasy VIII, for example, are considered movie-quality. FMVs are still being used, mostly by the PlayStation 2. Square Enix (creators of Final Fantasy, Chrono Trigger, and Kingdom Hearts) has a tradition of designing games with an abundance of FMVs.

FMV differs from real-time cutscenes in that real-time cutscenes render the surrounding environment as it appears in the actual game, whereas FMV is simply a playback of something that was previously recorded, usually rendered by a much more powerful machine. Thus, FMV was traditionally much higher quality than real-time cutscenes, and the two can usually be differentiated by this. With computer games running on more modern hardware, however, the use of FMV for cutscenes has been drastically reduced as similar quality graphics can be produced in the game engine with much less disc space required for the source data. With modern computer hardware, games are rendered at much higher resolutions than typical FMVs, resulting in FMVs being easily spottable as "lower quality" than the game itself. In this case, while a pre-rendered FMV may use more advanced effects than possible in-game, it is considered lower quality due to being seen at a lower resolution. Contrasting examples of this include the Half-Life series, which leaves the player in control during in-game cutscenes, and the Splinter Cell series on PC, which utilizes FMV that is lower resolution than the actual game, yet uses advanced rendering techniques beyond those of a single PC.

LINKS

- **FMVBR (Full Motion Video Brasil) - All about FMV Games**

Categories: *Animation*

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Funny animal

Funny Animal is a cartooning term for the *genre* of comics and *animated cartoons* in which the main characters are humanoid or talking animals.

While most funny animal stories are light-hearted and humorous, the genre is not exclusively comedic. Dark or serious stories featuring anthropomorphic animals can also be grouped under the "funny animals" category. These stories may intersect with any other genre or group of genre, including historical stories, *science fiction*, *superheroes*, westerns, slapstick comedy, children's entertainment, and satire.

Today, funny animals are sometimes called furries in certain social groups and subcultures, particularly the furry fandom and other largely Internet-based subcultures. The use of this new terminology began in the 1980s and was becoming common by 1990, when the newsgroup **alt.fan.furry** was created for "fans of funny animals, ala Steve Gallacci's book." There is some controversy over which term is most appropriate, and though furry is more common in Internet usage (along with cartoon animal), funny animal is the term most frequently used by professional cartoonists and scholars who write about comics and animation.

Categories: *Animation*

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Go motion

Go motion is a variation of *stop motion animation*, and was co-developed by Industrial Light & Magic and Phil Tippett for the film Dragonslayer.

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Technical Explanation

Stop motion animation can create a disorienting staccato effect; go motion was designed to prevent this by moving the animated model slightly during the exposure of each film frame, producing a realistic motion blur. The main difference is in other words that while the frames in stop motion are made up by images of stills where no actual movements are involved, each image in go motion is made up of shots of the object at the same moment it moves. This frame-by-frame, split second motion is almost always created with the help of a computer, often through rods connected to a puppet or model which the computer manipulates to reproduce movements programmed in by puppeteers.

Methods for creating motion blur

Vaseline

This crude but reasonably effective technique involves smearing vaseline on the camera lens, then cleaning and reapplying it after each shot, a time-consuming process but one which creates a blur around the model. This technique was used for the endoskeleton in The Terminator.

Shaking the table

Shaking the table the model is standing on while the film is being exposed creates a slight, realistic blur. This technique was used by Phil Tippett for the Tauntaun in The Empire Strikes Back and ED-209 in Robocop and by Aardman animation for the train chase in The Wrong Trousers and again during the Lorry chase in A Close Shave. In both cases the cameras were moved physically during a 1-2 second exposure. The technique was revived for the full-length Wallace and Gromit: The Curse of the Were-Rabbit.

Go motion

The most sophisticated technique was originally developed for the film Dragonslayer and is quite different from traditional *stop motion*. The model is essentially a rod puppet. The rods are attached to motors which are linked to a computer that can record the movements as the model is traditionally animated. When enough movements have been made, the model

is reset to its original position, the camera rolls and the model is moved across the table. Because the model is moving during shots, you get motion blur.

Go motion today

Go motion was used again in E.T. and was originally planned to be used extensively for the dinosaurs in Jurassic Park, until Steven Spielberg decided to try out the swiftly developing techniques of *computer-generated imagery* instead.

Today, go motion is rarely used, if ever, as it is more complicated and expensive than computer generated effects.

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Independent animation

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Independent animation is a term used to describe *animated* short cartoons and feature films produced outside the professional *Hollywood* animation industry.

Because animation is very time-consuming and expensive to produce, the vast majority of animated productions are made by professional studios. When the Hollywood animation industry entered a decline during the 1960s (see Hollywood Animation: The TV Era), a small but steady number of independent animation producers kept the art of animation alive. They produced a number of experimental films that pushed the boundaries of the medium, experimenting in ways that Hanna-Barbera and Disney didn't dare to consider. A number of independent animation producers went on to produce mainstream animation, and they became successful in their own right.

Many independent animation short films are largely unknown; they are rarely seen outside of independent "art house" movie theaters. Collections of independent films have been gathered for theatrical viewing, and video release, under such titles as the International Tournee of Animation (which existed between about 1966 and the late 1990s) and Spike and Mike's Classic Festival of Animation (1977 to 1990) and Spike and Mike's Sick and Twisted Festival of Animation since 1990.

The rise of the Internet in the 1990s and 2000s saw an exponential increase in the production of independent animation. Personal computer power increased to the point where it was possible for a single person to produce an animated cartoon on a home computer, using software such as Macromedia Flash or Autodesk, and distribute these short films over the World Wide Web. Independently produced Internet cartoons flourished as the popularity of the Web grew, and a number of strange, often hilarious short cartoons were produced for the Web.

In the late 1990s, an independent animated short film called The Spirit of Christmas was produced for under $2,000 by two artists, Matt Stone and Trey Parker. This film was widely distributed on the Internet as a pirated cartoon, and its phenomenal popularity gave rise to the popular TV animated series South Park.

1960s

The Critic (1963) by Mel Brooks

Bambi Meets Godzilla by Marv Newland

1970s

Closed Mondays by Will Vinton

1980s

A Grand Day Out by Nick Park

Luxo Jr. by Pixar

Your Face by Bill Plympton

1990s

Tin Toy by Pixar

2000s

Homestar Runner by The Brothers Chaps

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Leica reel

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In *film*, specifically *animation*, a leica reel is a type of *storyboarding* device used in the production of potential series or features. Unlike actual storyboards or pitches, leica reels

(when made) are used later in the development process, usually after voice actors have been hired and recorded, and thus are not used for selling or marketing the project.

A leica reel is made from animated stills, or sometimes preliminary artwork or storyboard frames, arranged with recorded material. The specific recorded material used can occasionally be the entire sountrack of the film, where *sound editing* has already occurred, though in many cases it is only the vocal soundtrack (in various states of completion) along with a selection of sound effects.

The name "leica reel" is supposedly derived from the fact that it is "like a reel", though in fact this is incorrect and the term actually comes from the German make of cameras called Leicas which were used to make these filmed storyboards in the early days of animation.

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Limited animation

Limited animation is a process of making *animated cartoons* that does not follow a "realistic" approach. The short cartoons and feature films of Walt Disney from the 1930s and 1940s are widely acclaimed for depicting animated simulations of reality, with exquisite detail in every frame. However, this style of animation is very time-consuming and expensive. "Limited" animation creates an image that uses abstract art, symbolism, and limited movement to create the same effect, but at a much lower production cost. This style of animation depends more upon suspension of disbelief to tell a story; the story exists more in the viewer's imagination. It also encourages the animators to indulge in artistic styles that are not necessarily bound to the limits of the real world. The result is a new artistic style that could not have developed if animation was solely devoted to producing simulations of reality. Without limited animation, such ground-breaking films as Yellow Submarine, Chuck Jones' The Dot and the Line, and many others could never have been produced.

The process of limited animation also allows for animation cels to be duplicated, resulting in a lower number of separate frames per second. While the standard rate of film projection is 24 frames per second (and video projection, including VCR and DVD displays, are as much as 30 frames per second), cartoons produced through limited animation may have as few as 12, 8 or even 6 frames per second. The reduced number of frames causes the halting, "jerky" motion seen in lower budgeted TV cartoons, as opposed to the smoother flow of animation seen in most feature films and high-quality TV animation.

Limited animation was originally founded as an artistic device, though it was soon used widely as a cost-cutting measure rather than an aesthetic method. The UPA studio made the first serious effort to abandon the ultra-realistic approach perfected by Disney. Their first effort at non-realistic animation, Gerald McBoing-Boing, won an Oscar, and it provided the impetus for limited animation to be accepted at the major Hollywood cartoon studios, including Warner Brothers and MGM. However, the real attraction of limited animation was the reduction in costs: because limited animation does not place a great emphasis on detail, it is much less expensive to produce. The 1950s saw all of the major cartoon studios change their style to limited animation, to the point where painstaking detail in animation occurred only rarely.

Limited animation techniques were used during the 1960s and 1970s to produce a great number of inexpensive, poor quality TV cartoons, "Saturday morning cartoons". Such TV series as Clutch Cargo are infamous for being produced on ultra low budgets, with camera tricks used in place of actual animation. Despite the poor quality of the animation, the TV cartoon studios Hanna-Barbera and Filmation thrived during this period. Limited animation is common in Japanese animation, *anime*, especially in TV series.

The cost-cutting techniques used to mass-produce cartoons on a low budget included:

- cels and sequences of cels were re-used over and over again -- animators only had to draw a character walking one time.
- only portions of a character, such as the mouth or an arm, would be animated on top of a static cel.

- the visual elements were made subsidiary to audio elements, so that verbal humor and voice talent became more important factors for success.

Animated cartoons which made good use of limited animation included Gerald McBoing-Boing, Mister Magoo, The Rocky and Bullwinkle Show and The Flintstones.

In recent years, nostalgia for the 1970s, combined with technologies such as Macromedia Flash, have led to a revival of the genre of limited animation.

See also

- [Flash cartoon](#)
- [PowerPoint animation](#)

Categories: *Animation*

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Machinima

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[Machinima](#) (IPA: [mY.ÈfiÐ.nY.mY] or [mY.Èfj.nY.mY]), a portmanteau of machine cinema or machine animation, is both a collection of associated production techniques and a film genre (film created by such production techniques). As a production technique, the term concerns the rendering of computer-generated imagery (CGI) using low-end 3D engines, as opposed to high-end and complex 3D engines used by professionals. Engines from first person shooter video games are typically used. Consequently, the rendering can be done in real-time using PCs (either using the computer of the creator or the viewer), rather than with complex 3D engines using huge render farms. As a film genre, the term refers to movies created by the techniques described above. Usually, machinimas are produced using the tools (demo recording, camera angle, level editor, script editor, etc.) and resources (backgrounds, levels, characters, skins, etc.) available in a game.

Machinima is an example of emergent gameplay, a process of putting game tools to unexpected ends, and of artistic computer game modification. The real-time nature of machinima means that established techniques from traditional film-making can be reapplied

in a virtual environment. As a result, production tends to be cheaper and more rapid than in keyframed *CGI* animation.

Although most often used to produce recordings that are later edited as in conventional film, machinima techniques have also occasionally been used for theatre. A New York improvisational comedy group called the ILL Clan voice and puppet their characters before a virtual camera to produce machinima displayed on a screen to a live audience.

Contents

History

The earliest roots of machinima can be found in the demoscene, a computer subculture that became established in the 1980s. The demoscene demos are non-interactive software programs containing graphics, music and visual effects animated in real time. The technological basis for demos is similar to computer and video games, and early demos could even use elements, such as music and sprites, that were directly copied from games. Unlike machinima, however, demos are nearly always stand-alone programs that are preferably created from scratch.

In 1992, the game Stunt Island was released, which allowed users to create movies by placing props and cameras, flying stunts, and splicing together takes. Communities emerged on CompuServe and the Internet, where users of the software were able to trade props and movies with each other.

This relatively new artform has attracted some interest in the media {fact}, as a "sign of things to come". But the number of machinima artists is rather small, as of 2005, and they

have not achieved widespread success. As the quality of game engines, tools and 3D hardware improves, however, the popularity of the new medium continues to grow.

When Doom was released in 1993, it included support for the recording and playback of gameplay demos. This resulted in the eventual creation of Doom speedruns, where players recorded rapid traversals of Doom levels. Machinima per se arrived with the advent of true 3D game worlds and controllable cameras, from late 1993 to 1996. The 1993 Star Wars game X-Wing featured a limited recording feature with a controllable camera system, but the camera was controllable only during playback of recordings, not during gameplay itself. While Quake is commonly credited as being the first to introduce these, that honor technically belongs to MechWarrior 2, which was published a year ahead of it and possessed most of the same capabilities. The first movies appeared in 1997, and the term was coined at the start of 1998. At this time, the term "Quake Movies" was used in most situations. Around about mid 2000, this Quake community died out somewhat, due to the movement of players to newer games.

Things picked up in the following two years or so, however. With the improvements in 3D game engine technology many developers added in-game cut scenes to their games. This led to improvements in animation capabilities and soon most game engines had the functionality (although often available to the developers only) necessary to produce machinima.

Quake II, Unreal and Battlefield 1942 are examples of video games which are currently used to create machinima. Use of the original Unreal Tournament was possible through the third-party tool Unreal Movie Studio (UMS) by UnFramed Productions, and later Real-Time Movie Studio (RTMS) by mod team reactor4. Understanding the future potential of machinima, Epic Games, the developers of Unreal Tournament 2003, included a tool called "Matinee" with the game, and sponsored a contest for US$50,000 to create a machinima film with the video game. The Unreal engine was used by director George Lucas for pre-visualisation of the later Star Wars movies and by some other directors.

The video game The Sims, which had a "photo album" feature, was used by players to stage elaborate "comic book" stories. For example, over several months in 2003, Nicole Service, a Sims player known online as "nsknight" staged a highly-rated photo album telling the story of three sisters whose mother is murdered. (Wired News) Other players have staged stories of abusive relationships, drug addiction, and interracial adoptions. The Sims 2 has a built-in movie making feature.

The Movies is a game developed by Lionhead Studios that puts the player in the role of a movie director and allow them to create short feature films using the game engine. A similar technique is used on the MTV television show Video Mods that shows music videos, rendered using characters from popular video games and Demos, including The Sims 2, BloodRayne and Dawn. However, the creators of the show only re-use the models, which are manually animated using 3D-animation software, not the game engines.

Besides the first-person shooter (FPS) and simulation genres mentioned above, other genres of games, most notably the sports games (like EA Sports' FIFA, NFL, and NHL series), already had the features and tools required (such as instant replay, customizable camera angle, recording, playback, save, and load) to make machinima for a long time, though it appeared that no one had attempted to make machinima using those games.

Demoscene demos as machinima

During the 2000s, machinima communities have become increasingly aware of demos, another form of real-time non-interactive computer animation. Some demos have been featured and discussed on machinima-related web sites, where they are classified as machinima based on self-built or "other" 3D engines.

The demos that receive attention among machinima enthusiasts tend to be storydemos, or ones that focus on consistent narrative rather than pure "eye-candy". IX and Halla by Moppi Productions are notable demos in this category.

It should be noted, however, that machinima is still a rather unknown concept among the demoscene, and some demosceners dislike the idea of classifying demos as "machinima".

In recent years, demo authoring tools have diminished the amount of specialized technical skill required for producing demo-like works. This has brought demoscene slightly closer to machinima by making some demoscene techniques available to people who are less willing to build everything from scratch.

Advantages and disadvantages

Advantages

- Possible smaller distribution size: To distribute the movie, the producer only has to distribute the movie scripts (and any new resources used in the movie), which are much smaller than the entire rendered movie, though this requires both parties (producer and viewer) to have same rendering engine (same game, that is) and hardware capable rendering the movie. Further to this, if the engine and hardware allow it, the movie could be watched at extremely high resolutions, beyond what the average computer was capable of rendering smoothly at the time of release. The size of a rendered video of comparable resolution could put most viewers off, even those on very fast connections.

- Lower cost and production time, because of lower hardware requirements (movie can be made and rendered on desktop computers), lower software costs (games cost much less than professional 3D animation software), and lower production time (because low-end 3D engines can render animation quickly, if-not real-time). Moreover, mistakes in the movie can sometimes be corrected quickly by simply editing the script and because of the lower rendering time.

- Possible easier movie making: Because most games' interfaces are very simple and easy to use, it is easy to make simple movies, though it can be more frustrating to make complex ones because of the limited movie-making capability (see below).

Disadvantages

- [Limited capability](#): the possibilities (what can be done in a movie, that is) were limited by the genre of the game and the flexibility and (movie-making) capability of the game engine itself. Also, because game engines were primarily designed for game-playing, not for making movies, the movie-making capabilities of game engines (and, consequently, the quality of the produced movies) tend to be limited, when compared to 3D animation software used by professionals. It is important to note that, because of the technical limitations, most machinima uses sharp writing in order to make up for the lack of visual flair (even this depends on the game being used to make the machinima).
- Possible [high playback hardware requirements](#): Unless the entire rendered movie is distributed, in order to play a movie (run movie scripts), the viewer needs the same rendering engine as the one used by the producer, and a computer with capable hardware (to run the movie scripts to view the movie), depending on the complexity of the rendering engine (the game, that is) and movie. Consequently, this prohibits low-end machines and machines without rendering capability (e.g.: cell phones, PDA, low-end computers, Video CD players) to display the movie.

Notable examples

Machinima productions are usually categorized by game engine or by *film genre* (drama, comedy, action). The following examples are organized using the former method.

Quake machinima

It was with Quake that machinima truly took off, and it was for this game that the first true machinima film was made. Released in 1996 by a then well known Quake clan named The Rangers, Diary of a Camper was the first true piece of machinima. A short silent film, lasting less than two minutes, it told the story of The Rangers rooting out an embedded player (the camper) within DM6, a popular Quake deathmatch map. At this point in time, the term "machinima" had not been coined, and these films were being touted as "Quake Movies". The piece became very popular within the Quake community, and soon spawned other Quake Movies, such as Wendigo and Avatar's Blahbalicious and Clan Undead's Operation Bayshield.

One of the more famous Quake machinima groups is Quake done Quick, or QdQ. QdQ produced several speedruns for Quake, and reworked them into movies, using special tools to show speedrun in third person. Their most famous movies are Quake done Quicker and Scourge done Slick (which required the Scourge of Armagon expansion pack). As of 2005, the group is still active, making rare speedrun releases.

The ILL Clan is known for their series of shorts featuring Larry and Lenny Lumberjack. Their first movie (and one of the earliest notable machinima pieces) was Apartment Huntin', and was created using Quake. Their award-winning short, Hardly Workin, was created using Quake 2. They have also made three to four live performances in front of audiences in recent years.

Also one of the most notable Quake machinimas is The Seal of Nehahra, which details the story of the original game and expands considerably on the backstory. With a run time of 3:53:34, it's also one of the longest machinima feature movies.

Halo machinima

The most popular and well known Halo machinima is Red vs Blue: The Blood Gulch Chronicles, a comedic machinima series filmed within the Halo series of Xbox games. Created by Rooster Teeth Productions, and premiering online on April 1, 2003, the show has so far released four seasons on DVD. The series has also further inspired a fan tribute series called Sponsors vs Freeloaders, based in the forums of the Red vs Blue website.

Another popular Halo machinima group are Fire Team Charlie, who started production in Mid-2003. Fire Team Charlie has made a name by delving into the code of Halo and modifying it to increase their movie making posibilities. Their most notable change is removing all on screen displays, making each video seem less "in-game" and more like a movie. This makes for more unique videos from a console game, though these types of modifications are extremely common in computer based machinima.

Stryke Force, released in late 2004. UK based, the team at Stryke Force HQ also modify the game engine for machinima purposes but only to remove the on screen displays, preferring to film the series within the constraints of the game.

The Heart is a Lonely Hunter, released in October of 2004, is a 30 minute stand alone action comedy that tells the story of Private Chade, the best event coordinator in the army, and the desperate plan to rescue him from the hands of the Scottish.

The Codex, Episode 1 debuted on 9 February 2005. Unlike any previous Halo machinima series, The Codex is a drama, and is set within the universe of the Halo games. While previous Halo machinima series focus almost exclusively on comedy, The Codex has a definite story, and has often been described as a movie divided into episodes, rather than a series proper. It is also one of the few series to be set within the confines of the Halo universe, dealing with situations described in the games and happening concurrently with other well-known events.

The Heretic, being released in the late summer of 2006, is a prequel to The Codex. It shows how the Covenant discovered the Codex.

This Spartan Life also differs from other Halo machinima in that it is a talk show, similar in concept to The Late Show with David Letterman. Every episode of the show is divided into parts that are uploaded on the show's site in a sequential fashion. Every episode features an opening monologue, interviews with guests as well as two fixed features, the Solid Gold Elite Dancers, a group of Covenant Elite dancers, and Body Count, a debate segment featuring players killing each other as they debate their points. Some of the comedy in the show itself

is derived from the fact that often, players not involved in the show's making are unaware that the show is being filmed at all, and thus fire upon show contestants as they try to act out their parts.

The Sims 2 machinima

The Sims machinima started with the photo album concept in the first Sims game. With the photo album a person could create full stories using all the game's resources. The Sims 2, which came out in the Fall of 2004, included a built in movie making utility for players to film what their Sims do. After the release of The Sims 2, Maxis, The Sims games creators, held contests hosted on their website for the best movie makers. The most notable examples of The Sims 2 machinima are listed below.

Rooster Teeth Productions, the authors of Red vs Blue, have also created a serial production, The Strangerhood, using The Sims 2. The initial installment of the series introduced eight occupants of a neighborhood, who wake up one morning with no memory of who they are, where they are, or how they arrived. The characters have diverse, quirky, and intense personalities. Owing to the limitations of the simulation engine it was necessary to create a number of clones of each character, each with a different expression (happy, sad, angry, etc.). The unused versions are herded into an out-of-viewpoint room and exchanged as necessary to obtain the various facial expressions.

A similar project surfaced online in the summer of 2005 in which Sims characters reenacted the music video for R. Kelly's Trapped in the Closet song cycle.

In what is unofficially called things such as "semachinima," for "almost-but-not-quite machinima," many Sims 2 players with limited video distribution ability continue to make "shows," "movies," and "shorts" as storytelling albums, taking advantage of extensive game modding capabilities and editing software such as Photoshop to create their productions. Since these Sims 2 productions contain only stills, many use special effects that look great but are very cheap to produce, and produced in ways that would be very difficult to replicate in actual video. There are literally thousands of independent storytellers whose works fall into this category. While Maxis does encourage that these productions be uploaded to their Exchange, many producers prefer to use their own websites.

City of Heroes machinima

The Cryptic Studios game City of Heroes, with its rich visual environments & striking characters, has proven to be a popular source for machinima creation since the game's release in April 2004. The developers have sponsored an annual machinima contest every year since, rewarding filmmakers with prizes such as inclusion of their films on future DVD game releases. The winner of the first competition, and arguably the most acclaimed piece of City of Heroes machinima to date is "The Doom of Doctor Death", by filmmaker Mike D'Anna; a slickly-produced faux-film trailer in the style of a summer superhero blockbuster.

There machinima

There.com, the online game, has sprouted machinima as well. Parodies are popular, Austin Powers, Mission Impossible and The Wizard of Oz being notable ones. Currently, the most ambitious machinima to date in There is the recently released "Mission: Slightly Difficult", with a run length of about 90 minutes.

Groups have sprung up all over for creating There videos. *There_Movies* and *Miracle Pictures* being prime examples.

Simulator-based machinima

A new and emerging trend in machinima are films in which the plot is carried forward mostly by cars, airplanes etc. as well as selectively chosen ingame objects and scenery. Characters are introduced only by voice-over dialogue; the protagonists are therefore the (unseen) pilots of the presented vehicles. This is due to a restriction of the used game software which typically cannot render user controlled characters. These machinima movies are often created in flight simulators, car driving/racing games or similar software. Because events can be difficult to script in simulators, the final movie is typically created in video editing software, sometimes adding additional effects. A good example for a humorous simulator-machinima is the movie *Bensky & Mutch* (French dialogue, subtitle files are available). A further example is an intricately "filmed" war epic called *"I Promise"*

Anachronox machinima

In response to favourable input about the game's story, the developers of Anachronox independently combined the game's many cutscenes into a Machinima movie of 2 hours and 30 minutes length. The movie has since won several awards at the Machinima Film Festival 2002 (MFF2002), where it was first presented. Machinima.com had to say about the film: "Anachronox: The Movie is a tour-de-force, one of the finest Machinima films produced to date, and probably the most accomplished Machinima feature to date. Hell, it managed to hold two over-worked jury members in a room for two and a half hours before the MFF 2002 - what more can we say?". The film is available in downloadable MPG format at www.machinima.com, split into 13 parts. Machinima.com is planning on releasing the film as a high-res DVD version, with extra footage and artwork. Anachronox: The Movie is one of the most acclaimed Machinima films ever made.

World of Warcraft machinima

Blizzard's popular massively multiplayer online game World of Warcraft has also spawned many machinima productions. Notable amongst the plethora of fan-created machinima are films such as Illegal Danish Super Snacks, Not Just Another Love Story, Zinwrath: The Movie, Return and The Internet is for Porn. Parodies of Warcraft machinima, and films that poke fun at aspects of the game well known amongst avid players, are also

wildly popular. For example, Further Proof That Shamans are Overpowered mocks the bombast and clichés of another Warcraft machinima called Proof That Shamans are Overpowered. Another machinima, The Most Horrific Act of Thief Looting Ever, shows the frustration of players who are robbed by a Thief looter in a humorous light. Most recently, Xfire sponsored a contest where many people made machinima films to compete in a variety of categories. Perhaps most famous is the Leeroy Jenkins film, featuring a character of the same name causing the downfall of his party. Recently announce, the team behind 'The Codex' and 'The Heretic', Edgeworks Entertainment, have started creating a WoW machinima, name 'Foresaken'.

Half Life series machinima

While there have not been many machinima made with Valve Software's first game (Half-Life), the power and versatility of the Source engine coupled with Valve Hammer Editor have made Half-Life 2 very useful for quality machinima. A notable example is A Few Good G-Men, a machinima produced from the famous courtroom scene from the Rob Reiner film A Few Good Men.

Second Life machinima

The virtual world of Second Life is also being used to make machinima. While no large-scale work has been released yet, Second Life is quickly becoming accepted by the community because its built in modeling, scripting, and avatar tools allow movie makers to create scenes quickly and collaboratively. To take advantage of this, "Alt-Zoom Studios" sponsored the Ed Wood Machinima Festival, which challenged machinima makers to create a short film within 72 hours. That led to a monthly film festival named Take 5. Other groups using Second Life for machinima include Bedazzle Studios and Natural Selection Studios.

F.E.A.R. machinima

Not many machinimas made with the First Encounter Assault Recon game engine have gained widespread popularity to date. But the most prominent one known is a mini-series called P.A.N.I.C.S., produced by Rooster Teeth Productions. PANICS spoofs both the FEAR game it's produced inside of as well as supernatural thriller/comedy movies like Ghostbusters.

Notable production teams

Strange Company - Founded and former operators of Machinima.com
Rooster Teeth Productions - Creators of Red vs Blue, the first commercially released

machinima production, as well as The Strangerhood and PANICS. The ILL Clan - Team well known for live performances and improvised dialogue. Fire Team Charlie - Popular Halo-based machinima. Edgeworks Entertainment - Creators of The Codex and its prequel The Heretic, as well as new series Forsaken. Myndflame Electronic Music and Video Production - Creators of Zinwrath, and Illegal Danish: Super Snacks. Mu Productions - Creator of Just a Game and Ours Again

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Notable anime

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Contemporary classics

Howl's Moving Castle (film) (2004), Hayao Miyazaki (director). The latest masterpiece by master animator Miyazaki. While it makes heavy use of CG, the classic crisp, hand-animated style Studio Ghibli is known for is still clearly evident.
Samurai Champloo (2004), Shinichiro Watanabe (director)
Steamboy (2004), Katsuhiro Otomo (director)

Comedy anime

Urusei Yatsura (1981), Rumiko Takahashi (original manga). One of the quintessential comedy anime of all time. Features a large cast of characters, and the stories are almost always fresh and fun. Many series have copied the comedy style of this series.
Dr. Slump (1981), Akira Toriyama (original manga). Follows the antics of a wacky "mad" scientist who builds a little girl robot so he can have a family. Unfortunately, the robot doesn't always act the way a normal child would or should, and insane comedy ensues.
Highschool! Kimen-gumi (1985), Motoei Shinzawa (original manga). Focuses on a group of "funny-faced" (kimen-gumi means "funny-faced group") misfits as they go through highschool. This series helped launched the careers of two musical groups: Onyanko Club and Ushiroyubi Sasare-gumi.
Ranma ½ (1989), Rumiko Takahashi
Crayon Shin-chan (1992), Yoshito Usui
Dokkiri Doctor (1998), Kazunori Mizuno (Director)
Excel Saga (1999), Rikdo Koshi (original manga). Excel Saga is an insane parody series that lampoons every genre of anime in existence.
Azumanga Daioh (2002), Azuma Kiyohiko (original manga). Azumanga Daioh follow the trials and triumphs of everyday life in a Japanese high school.

Drama anime

Perfect Blue (1997), Satoshi Kon
Revolutionary Girl Utena (1997), Kunihiko Ikuhara (director)
Jin-Roh (1998), Hiroyuki Okiura (director)
Boogiepop Phantom (2000), Takashi Watanabe (director)
Millennium Actress (2001), Satoshi Kon (director)

Fullmetal Alchemist (2003) Seiji Mizushima(director), Hiromu Arakawa (original manga)
Kimi Ga Nozomu Eien (2003) Watanabe Tetsuya(director)

Fantasy anime

Angel's Egg (1985), Mamoru Oshii/Yoshitaka Amano (character design)
Dragon Quest(1989), Yuji Horii
Record of Lodoss War (1990), based on novels by Ryo Mizuno
Oh My Goddess! (OVA) (1993-1994), Kosuke Fujishima (original manga)
Magic Knight Rayearth (1994), CLAMP (original manga)
The Slayers (1995), based on novels by Hajime Kanzaka
The Vision of Escaflowne (1996), Kazuki Akane, based on manga by Katsu Aki and Yuzuro Yashiro
Berserk (1997), Kentaro Miura
InuYasha (2000), Rumiko Takahashi

Groundbreaking anime

Astro Boy (1963), Osamu Tezuka (director and original manga)
Gigantor (1963), Mitsuteru Yokoyama (original manga)
Kimba the White Lion (1965), Osamu Tezuka (original manga)
Speed Racer (1967), Tatsuo Yoshida (director and original manga)
Cyborg 009 (1968), Shotaro Ishinomori (original manga)
Lupin III (1971), Monkey Punch (original manga)
Gatchaman (1972) aka Battle of the Planets, Tatsuo Yoshida (original manga)
Devilman (1972), Go Nagai (original manga)

Harem anime

See also: Harem anime
Ranma ½ (1989), Rumiko Takahashi (original manga)
Tenchi Muyo! (1991), Masaki Kajishima
Love Hina (2000), Ken Akamatsu (original manga)
Green Green (2003), Chisaku Matsumoto

Horror anime

Wicked City (1987), Yoshiaki Kawajiri (director), Hideyuki Kikuchi (original novel)
Doomed Megalopolis (1991), Rintaro (director), Hiroshi Aramata (original story)
Pet Shop of Horrors (1999), Toshio Hirata (director), Matsuri Akino (original story)
Blood: The Last Vampire (2000), Mamoru Oshii (story), Hiroyuki Kitakubo (director)

Vampire Hunter D: Bloodlust (2000), Yoshiaki Kawajiri (director)
Hellsing (2002), Kohta Hirano

Kodomo (children's) anime

Panda! Go, Panda! (1972), Isao Takahata
Doraemon (1979), Fujiko Fujio
Anpanman (1988), Takashi Yanase
Magical Taruruuto-Kun (1990), Tatsuya Egawa
Pokémon (1997), Satoshi Tajiri
Hamtaro (2000), Ritsuko Kawai

Giant Robot (Mecha) anime

See also: Mecha

Tetsujin 28-go (1963), Mitsuteru Yokoyama (original manga)
Mazinger Z (1972), Go Nagai (original manga)
Mobile Suit Gundam (1979), Yoshiyuki Tomino (director)
Patlabor (1983), Mamoru Oshii (director), Masami Ykki (original manga)
Bubblegum Crisis (1987), Kenichi Sonoda (character design)
Neon Genesis Evangelion (1995), Hideaki Anno (director) This show is recognized by many fans as hard to categorize, but a consensus has been reached that it is basically a mecha.
The Big O (1999)
Full Metal Panic! (2001) Koichi Chigira
RahXephon (2002), Yutaka Izubuchi (creator)

Mystery anime

Case Closed (1996), Gosho Aoyama (original manga)
Detective Academy Q (2003), Noriyuki Abe (Director)

Romance anime

The Rose of Versailles (1979), Riyoko Ikeda (original manga)
Maison Ikkoku (1986), Rumiko Takahashi (original manga)
Kimagure Orange Road (1987), Izumi Matsumoto (original manga)
Video Girl Ai (1992), Masakazu Katsura (original manga), Mizuho Nishikubo (director)
Marmalade Boy (1994), Wataru Yoshizumi (original manga)
His & Her Circumstances (1998), Masami Tsuda (original manga), Hideaki Anno (director)

Onegai Teacher (2001) Please! (Author) Shizuru Hayashiya (Art)
Ai Yori Aoshi (2002), Kou Fumizuki (original manga)

Samurai-era anime

YMtMden (1987) Osamu Yamazaki (director)
The Hakkenden (1990), Takashi Anno (director) and Yukio Okamoto (director), Kyokutei
Bakin (original novel)
Ninja Scroll (1995), Yoshiaki Kawajiri (director)
Rurouni Kenshin (1996), Nobuhiro Watsuki (original manga)
Tsukikage Ran (2000), Akitaro Daichi (director)
Samurai Deeper Kyo (2002), Akimine Kamijyo (original manga)

Science Fiction anime

Captain Future (1979), Tomoharu Katsumata (director), Edmond Hamilton (original
stories)
Ulysses 31 (1981)
Royal Space Force: The Wings of Honneamise (1987), Hiroyuki Yamaga (director)
Akira (1988), Katsuhiro Otomo (director and original manga)
Ghost in the Shell (1995), Mamoru Oshii (director)
Cowboy Bebop (1998), Shinichiro Watanabe (director)
The Irresponsible Captain Tylor (1998)
Serial Experiments Lain (1998), Chiaki J. Konaka
FLCL (2000), Kazuya Tsurumaki and others (director)
Metropolis (2001), Rintaro (director), Osamu Tezuka

ShMjo anime

See also: Shojo

Please note that titles listed in this section can fit into other categories on this page.
However, they were placed here as they exemplify the traits found in typical "shMjo"
anime.
Ribbon No Kishi (1967), Osamu Tezuka
Aim for the Ace! (1973), Sumika Yamamoto
Candy Candy (1974), Kyoko Mizuki
Sailor Moon (1992), Naoko Takeuchi
Kodocha (Kodomo no Omocha) (1996), Miho Obana
Cardcaptor Sakura (English anime is known as Cardcaptors) (1998), CLAMP
Fruits Basket (2001), Studio DEEN (by Natsuki Takaya)

ShMnen anime

See also: **Shonen**

Please note that titles listed in this section can fit into other categories on this page. However, they were placed here as they exemplify the traits found in typical "shMnen" anime.
Dragon Ball (1986), Akira Toriyama
Saint Seiya (Knights of the Zodiac) (1986), Masami Kurumada
Ronin Warriors (Yoroiden-Samurai Troopers) (1988), Hajime Yatate
Rurouni Kenshin (1992), Nobuhiro Watsuki
Yu Yu Hakusho (1997), Yoshihiro Togashi
Digimon(1997), Akiyoshi Hongo (original manga and anime)
Yu-Gi-Oh! (second series anime, Yu-Gi-Oh! Duel Monsters in Japan) (2000), Kazuki Takahashi (original manga, 1996)
One Piece (1997), Eiichiro Oda
Hikaru no Go (2001), Yumi Hotta (original manga story), Takeshi Obata (original manga artist)
Naruto (2002), Masashi Kishimoto (original manga, 1999)

Space opera anime

Space Battleship Yamato (1974) aka Star Blazers, Leiji Matsumoto (director)
Captain Harlock (1978), Rintaro (director), Leiji Matsumoto (original manga)
The Super Dimension Fortress Macross (1982), Noburo Ishiguro (director)
Gunbuster (1988), Hideaki Anno (director)
Legend of the Galactic Heroes (1988), Noburo Ishiguro (director), Yoshiki Tanaka (original story)
Martian Successor Nadesico (1996), Tatsuo Sato (director), Kia Asamiya (original manga)
Crest of the Stars (1999), Morioka Hiroyuki (original novels)

Sports anime

Ashita No Joe (1970), Osamu Dezaki (director) Tetsuo Chiba & Asao Takamori (original manga creator)
Captain Tsubasa (1983), Yoichi Takahashi
Touch (1985), Mitsuru Adachi (original manga)
Slam Dunk (1993), Takehiko Inoue (original manga)
Battle Athletes OVA (1997), Kazuhiro Ozawa (director)
Initial D (1998), Shuichi Shigeno (original manga)
Princess Nine (1998) Tomomichi Mochizuki (director)

Fighting Spirit (Hajime no Ippo) (2000) Jyoji "George" Morikawa (original manga)
Prince of Tennis (2001), Takeshi Konomi (original manga)

Studio Ghibli anime

Nausicaä of the Valley of the Wind (1984), Hayao Miyazaki (director and original manga)
Castle in the Sky (1986), Hayao Miyazaki (director)
Grave of the Fireflies (1988), Isao Takahata (director)
My Neighbor Totoro (1988), Hayao Miyazaki (director)
Kiki's Delivery Service (1989), Hayao Miyazaki (director)
Porco Rosso (1992), Hayao Miyazaki (director)
Princess Mononoke (1997), Hayao Miyazaki (director)
Spirited Away (2001), Hayao Miyazaki (director)
Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Onion skinning

Onion skinning is a 2D computer graphics term for a technique used in creating *animated cartoons* and editing movies to see several frames at once. This way, the animator or editor can take decisions on how to create or change an image based on the previous image in the sequence.

In traditional cartoon animation, the individual frames of a movie were initially drawn on paper over a light source. The animators (mostly inbetweeners) would put the previous and next drawings exactly beneath the working drawing, so that they could draw the 'inbetween' to give a smooth motion.

In computer software, this effect is achieved by making frames (semi) transparent and projecting them on top of each other. Deluxe Paint was one of the earliest consumer programs to achieve this effect. Disney's Animation Studio (also for the Amiga) was another (it was even codenamed "Onion" as this was a fundamental feature of the software).

Categories: *Animation*

Performance capture

Performance capture is a term popularized by the creators of The Polar Express movie. It differs from standard special effects type motion capture due to the real time and interactive nature of the performance as opposed to capturing data for reference motion for movies, sports analysis and games. In effect it is a digital replacement for the furry or latex rubber costume, allowing the actor to give the performance without wearing the "Barney" suit. Whether the audience is the director, or a live television performance, it is an ensemble Performance, rather than just a list of motions that will be edited together later. It is a combination of motion capture and facial expression capture, using the actions of live actors as input to *digital image generators* to create more natural and realistic animation. Real time Performance capture allows the director or audience to see the end character interacting with the environment to fix eye contact, timing, reaction and other issues that can effect performances with other characters that may or may not be filmed at the same time.

In performance capture, actors wear the same body suits as in motion capture, but also record the facial movements using either special makeup to enhance the contrast of the face, or reflective markers or LEDs. Markerless systems that track the facial features are being developed but currently suffer from resolution issues that make them difficult to use at camera distances that allow full body motion capture. The actor usually interacts with wireframe models of the objects in the scene. The recorded performance data can be used to animate different actors. In The Polar Express Tom Hanks played five roles - an 8-year old boy, his father, the train's conductor, a hobo, and Santa Claus.

Using Alias Motion Builder software, low polygon count (Low being subjective, a few 10,000 polygons verses millions for film quality characters) can be animated in real time to allow characters to be viewed in real time in digital sets. This unique capability allows Performance capture to create real time animatics. It is expected that the success of animatics in Lucas Films "Star Wars" and other projects will eventually lead to an entire industry segment where all movies will be previsualized before they are greenlighted.

Newer active marker systems such as PhaseSpace *[1]* modulate the active output of the LED to differentiate each marker, allowing several markers to be on at the same time, while still providing the higher resolution of 3,600 x 3,600 or 12 megapixel resolution while capturing at 120 (128 markers or four persons) to 480 (32 markers or single person) frames per second. The advantage of using active markers is intelligent processing allows higher speed and higher resolution at a lower price. This higher accuracy and resolution requires more processing than older passive technologies, but the additional processing is done at the camera to improve resolution via a subpixel or centroid processing, providing both high resolution and high speed. By using newer processing and technology, these motion capture systems are about 1/3 the cost of passive systems. The key advantage besides higher resolution and data quality is low latency for Performance capture. Additionally the active markers reduce data cleanup times by a factor of ten over older technologies.

Note this active marker system can be used with facial expressions, but requires patience by the actor to wear LEDs on the face, and most facial capture systems require exaggerated expressions. Fingers pose a problem with most optical motion capture systems and require data gloves, or controllers to differentiate hand positions when the hands are often blocked from cameras.

Although performance capture has been used in some earlier films and computer games, The Polar Express was the first movie made solely with the process. This film was directed by Robert Zemeckis, who had a long history of technical innovations in filmmaking (historical composites in Forrest Gump and the combination of animation and live action in Who Framed Roger Rabbit) and became a self-professed fan of performance capture (he produced the 2006 thriller Monster House made using the same technique) because of the creative freedom it gives the director. Zemeckis is currently using performance capture in an adaptation of Beowulf scheduled for 2007 release.

Most recently, Titanic director James Cameron has been given permission to lease the performance capture technology to bring to life the numerous monsters and cyborg characters in his next theatrical motion picture Battle Angel Alita. Cameron explains that the film's main star, Alita, a young cyborg girl, will be completely computer generated, using performance capture.

Often cited as "performance capture" is the Lord of the Rings character Gollum. There is some dispute on this subject. There have been many publicity stills showing Andy Serkis in a motion capture suit, with dots on his face; however, many scenes were keyframe animated at Weta Digital using Serkis's performance as a reference. Artists would animate on top of film plates of Serkis, using the human eye instead of the computer to capture the subtleties of his performance in an effective but time-consuming process. This method is often referred to as "rotomation," and is a CGI form of the traditional animation technique called *rotoscoping*. Serkis did this again to play the title character in King Kong (2005).

Another example is the character of Sonny in I, Robot (film), played by Alan Tudyk.

Categories: Animation | Filming
History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full

Pinscreen animation

Pinscreen animation makes use of a screen filled with movable pins, which can be moved in or out by pressing an object onto the screen. The screen is lit from the side so that the pins cast shadows. The technique has been used to create animated films with a range of textural effects difficult to achieve with traditional cel *animation*. The technique was developed by Alexandre Alexeieff and his wife Claire Parker who were often guests of the National Film Board of Canada. They made a total of 6 very short films with it, over a period of fifty years.

Despite their short running time and their monochrome nature they won numerous awards over the years.

The original pinscreen had 240,000 pins which were usually pressed with a small tool, one pin at a time or with other specialized instruments. The pin and frame assembly was built very solidly and mounted in a secure fashion to offer a stable image to the animation camera day after day, week after week as each image of the movie was painstakingly composed. Smaller, cheaper models have been made and a five by seven inch "play" version is sometimes sold in Science museums or through the Web and printed catalogs.

According to Claire Parker, the images created by the pinscreen made it possible to make an animated movie which escaped from the flat, "comic" aspect of cel animation and plunged instead into the dramatic and the poetic by the exploitation of chiaroscuro, or shading effects.

One animator who remains involved in pinscreen animation to this day is the National Film Board's Jacques Drouin.

Many computer programs have been made with the goal of simulating the images generated by a physical pinscreen.

Categories: *Animation*

Pixilation

Pixilation (from pixilated) is a *stop motion* technique where live actors are used as a frame-by-frame subject in an *animated* film, by repeatedly posing while one or more frame is taken and changing pose slightly before the next frame or frames. The actor becomes a kind of living stop motion puppet. This techique is often used as a way to blend live actors with animated ones in a film, such as in The Secret Adventures Of Tom Thumb by the Bolex Brothers, which used the technique to compelling and eerie effect.

The first work known to use the pixilation technique was Emile Courtet's 1911 film Jobard ne peut pas voir les femmes travailler (Jobard cannot see the women working).

Other well-known examples include Norman McLaren's short films Neighbours and A Chairy Tale, Chuck Menville and Len Janson's extrordinary trilogy of pixilated short films (Vicious Cycles - 1967, Blaze GLory - 1968, and Sergeant Swell of the Mounties - 1970), the [[music videos for "Road to Nowhere" by Talking Heads, "Sledgehammer" by Peter Gabriel, "Point of No Return" by Nu Shooz, and the tour-de-force short and full-length independent films, both titled The Wizard of Speed and Time by Mike Jittlov.

The pixilation technique was also used for the opening of **Claymation**, Will Vinton's 1978 17 minute documentary about his animation studio's production techniques, the first time the famous trademarked **Claymation** term was used, now a term synonymous with all clay animation.

The Czech animator Jan Švankmajer also uses pixilation in most of his work; most notably "Food" *[1]*. A recent example of the technique is the Stephen Malkmus' video clip "Baby C'mon" *[2]*.

Today it's possible to record a scene with a digital video camera and removing a few frames per second, create the illusion of a pixilation movie very easily. Though this is not considered a real animation, and lacks the slightly out-of-place quality of real pixilations, recorded frame by frame.

Categories: *Animation*

PowerPoint animation

PowerPoint animation is a form of *animation* which involves in using Microsoft PowerPoint and similar programs to create a game or movie. The animator uses Custom Animation, drawing tools and slides within PowerPoint, to make a game or *movie*.

Contents

Custom Animation

Custom Animation is a set of effects which can be applied to objects in PowerPoint so that they will animate in the Slide Show. PowerPoint 2000 and ealier versions introduced basic effects such as Appear, Dissolve, Fly In and etc. In PowerPoint 2002/XP and the later versions, the Custom Animation feature is improved, where new animation effects are added and grouped into four categories. The categories include Entrance, Emphasis, Exit and Motion Paths.

Entrance effects can be set to objects so that they enter with animations during Slide Show. Emphasis effects animate the objects on the spot. Exit effects allow objects to leave the Slide Show with animations. Motion Paths allow objects to move around the Slide Show.

Each effect contains variables such as start (On click, With previous, After previous), delay, speed, repeat and trigger. This makes animations more flexible and interactive similar to Macromedia Flash.

Animation Trigger

Animation Trigger is a feature introduced in Microsoft PowerPoint 2002/XP and the later versions. This feature allows animators to apply effects that can be triggered when a specific object on the Slide Show is clicked.

Games

In many middle school and early high school classes, students learn how to use the Microsoft Office PowerPoint Program. Students generally learn how to create slides with simple custom animations for reports. Other techniques such as hyperlinks and Animation Trigger, are used for the next level of animation. A hyperlink can be used within the PowerPoint document to link two pages to a highlighted object, or to a website page.

Using hyperlink and Animation Trigger, one can create games such as Jeopardy, using them to maneuver from question to answer. Taking this same principle, the animator can also make less complex games similar to a dungeon game and Escape the room. In this format, the animator can create a domain where the player must choose to go right or left, or pick up objects, etc. The process takes time to use, but is generally cheaper and easier than using a professional gaming program.

Movies

Microsoft PowerPoint can also function as a movie maker program. The animator using PowerPoint works similarly to an animator for Disney, using a succession of slides to create the illusion of movement. Many tools within the PowerPoint program can be easily used for maximum effect. Drawing tools such as AutoShapes, contains lines, connectors, basic shapes, block arrows, flowchart, stars and banners, callouts and action buttons, help draw out a slide. Custom Animations and sound tools also help make it feel like a movie and not a report. The process of drawing out multiple slides takes up time, but again is considered easier to use than buying a movie maker.

Using Custom Animation, cartoon or movies similar to those created in Macromedia Flash can be done with PowerPoint. With minimum time, an animator can produce a simple show similar to a stick figure movie, where the body movements are animated using Motion Paths and Emphasis effects.

Shawn Toh, a webmaster of *PowerPoint Heaven*, has a section called Shadow Fighter series which demonstrates PowerPoint movies *here*.

Drawback

Though animations can be easily done using Custom Animations provided in PowerPoint, it can be much more tedious to create a movie or game in PowerPoint due to the absence of key frames and tweening found in professional animation programs such as Macromedia Flash.

When effects such as Emphasis Grow/Shrink and Spin are applied to objects, they may appear to be jagged when previewing in the slide show. In addition, excessive use of effects may degrade the slide show performance. These issues can though be resolved by enabling the hardware graphics acceleration feature which requires video card that supports Microsoft Direct3D.

See also

- [Animation](#)
  - Computer Animation

Categories: *Animation*

Previsualization

[Pre-visualization](#) (also known as [pre-vis](#), [pre-viz](#), or [animatics](#)) is a technique in which low-cost digital technology aids the filmmaking process. It involves using computer graphics (usually 3D), to create rough versions of the *shots* in a movie sequence. Usually, this is only done for the more complex shots (*visual effects* or stunts), as the benefits are fewer for simple scenes such as dialogues. The end result may or may not be edited and may or may not have temporary music and dialgoue. Some can look like simple grey shapes representing the characters or elements in a scene, while other pre-vis can be sophisticated enough to look like a modern video game.

Before desktop computers were widely available, pre-visualization was rare and crude, yet still effective. For example, Dennis Muren of Industrial Light and Magic used toy action figures and a lipstick camera to film a miniature version of the Return of the Jedi speeder bike chase. This allowed the film's producers to see a rough version of the sequence before the costly full-scale production started. Very few people had heard of 3D computer graphics until the release of Steven Spielberg's Jurassic Park in the early 90's. It included revolutionary visual effects work by Industrial Light and Magic (winning them another Oscar), one of the only companies in the world at the time to use digital technology to create imagery. As a result, computer graphics lent themselves to the design process, when visual effects supervisor (and Photoshop creator) John Knoll asked artist David Dozoretz to do the first ever pre-visualization for an entire sequence (rather than just the odd shot here and there) in Paramount Pictures' Mission: Impossible. Producer Rick McCallum showed this sequence to George Lucas, who hired Dozoretz in 1995 for work on the new Star Wars

prequels. This represented an early but signifcant change as it was the first time that pre-visualization artists reported to the film's *director* rather than visual effects supervisor.

Since then, pre-visualization has become an essential tool for large scale film productions, and have been essential for movies such as The Star Wars prequels, the Matrix trilogy, the Lord of the Rings trilogy, the Mission: Impossible series, X-Men, etc.

While visual effects companies can offer pre-visualization services, today most studios hire separate companies. The most notable of these are Pixel Liberation Front, Persistence of Vision Digital Entertainment, and Proof.

See also

- Animation
- Screenplay
- Storyboard

Categories: Film production | Animation History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Progressive animation

Progressive Animation is a term that was first coined by Brian C. Wilkinson of the Hayao Miyazaki Mailing List (A discussion group mainly focused on the films of Hayao Miyazaki and Isao Takahata) back in the early 1990s. It was first referenced in this quote:

For that matter, it seems that the best anime has neo-realist/French new wave as well as Japanese cinematic overtones, plus the occasional expressionist/ impressionist (the slash "/" in these cases indicates a contrast comparison) work too. I do not know too many non-japan animated works that attempt to directly "compete" as films rather than "cartoon movies" ala Disney, let alone hold that place as competent works (even AKIRA deserves this credit :). Hence what I've coined as "Progressive Animation"--even Roger Rabbit was more a "Cartoon Movie" then good cinema.

Source: Fukumoto Archive of the Miyazaki Mailing List Message #605

Progressive animation is very closely related to alternative comics, in that both are works in their respected medium that go against traditional views of their mediums. These traditional views in both are works that are only produced for children or a small fan obsession-oriented subculture.

Because of the large variety of *animated films* Japan has produced, it has a comparatively large progressive art oriented market. But despite Japanese Anime's diversity, progressive Anime in Japan is still vastly overshadowed by the more common fan obsession oriented market, and only a relatively small percentage of *Anime* films are actually considered progressive.

Progressive animation advocates want to see a more critical and less "blindly obsessive" evaluation of the animation medium normally found in traditional animation oriented groups. Progressive *animation* artists want to do something vastly different from what is commonly accepted as animation experimenting in genres and visual styles that were thought inappropriate for the medium.

A few non-Japanese examples of progressive animation

(for Japanese examples see *progressive anime*)
Æon Flux (US)
Drawn From Memory, a feature film animated entirely by Paul Fierlinger
Fantasia (US)
Fantastic Planet (France/Czechoslovakia)
KYysar (Czechoslovakia)
The Old Man and the Sea (Alexandr Petrov, Russia)
Plague Dogs (US)
Tale of Tales (Yuriy Norshteyn, USSR)
Watership Down (UK)
When the Wind Blows (UK)

Categories: *Animation*
History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Rostrum camera

A rostrum camera is a specially adapted camera used in television and *film* to animate a still picture or object. It consists of a moving lower platform on which the article to be filmed is placed, while the camera is placed above on a column. The camera is connected to a mechanism that allows an operator to precisely control the movement of the platform as well as of the camera. In a modern setup a computer controls the platform's horizontal, vertical and rotational movements as well as its zoom. Many visual effects can be created from this simple setup although it is most often used to add interest to static objects. The camera can for example traverse across a painting, and using wipes and zooms, change a lifeless picture into a sequence suitable for television or movie productions.

With a multiplane camera, a 3-dimensional effect can be obtained.

Also called *animation camera*, if it is used for single frame shooting on film.

Categories: *Animation*

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Rotoscope

Rotoscoping is a technique where *animators* trace live action movement, frame by frame, for use in *animated cartoons.* Originally, pre-recorded live-film images were projected onto a matte windowpane and redrawn by an animator. This projection equipment is called a Rotoscope.

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- 2 Technique

History

The technique was invented by Max Fleischer, who used it in his series "Out of the Inkwell" starting around 1914, with his brother Dave Fleischer dressed in a clown outfit as the live-film reference for the character Koko the Clown.

Fleischer used rotoscope in a number of his later cartoons as well, most notably the Cab Calloway dance routines in three Betty Boop cartoons from the early 1930s, and the animation of Gulliver in Gulliver's Travels.

Walt Disney and his animators employed it carefully and very effectively in Snow White and the Seven Dwarfs, primarily used in the animation of Prince Charming. Rotoscoping was also used in many of Disney's subsequent animated feature films.

Ralph Bakshi used the technique quite extensively in his animated movies Wizards (1977) and The Lord of the Rings (1978). Bakshi was refused by 20th Century Fox for a $50,000 budget increase to finish Wizards, and thus had to resort to rotoscoping to finish the battle sequences. (This was the same meeting at which George Lucas was also denied a $3 million budget increase to finish Star Wars.)

Don Bluth used the technique in two major films, the successful Anastasia and the box-office bomb Titan A.E..

Smoking Car Productions invented a digital rotoscoping process in 1994 for the creation of its critically-acclaimed adventure game The Last Express. The process was awarded U.S. Patent 6061462: Digital Cartoon and Animation Process.

Using a similar technique, Richard Linklater produced a digitally rotoscoped feature called Waking Life, creating a surreal image of live action footage, a technique which is now being used to produce the movie A Scanner Darkly. Linklater is the first director to use digital rotoscoping to create an entire feature film.

Rotoscoping was also used in the 1985 A-ha music video Take on Me.

Additionally, a 2005-06 advertising campaign by Charles Schwab uses rotoscoping for a series of television spots, under the tagline "Talk to Chuck." This distinctive look is the work of Bob Sabiston, an MIT Media Lab veteran who brought the same "interpolated rotoscoping" technique to the Richard Linklater film Waking Life.

Technique

Rotoscoping is decried by some animation purists, but has often been used to good effect. When used as an animator's reference tool, it can be a valuable time-saver.

Poor-quality rotoscoping has slight deviations from the true line that differ from frame to frame, which when animated cause the animated line to "boil". Avoiding boiling requires considerable skill in the person performing the tracing.

Rotoscoping has often been used as a tool for *special effects* in live action movies. By tracing an object, a silhouette (called a matte) can be created that can be used to create an empty space in a background scene. This allows the object to be placed in the scene. However, this technique has been largely superseded by bluescreen techniques.

Rotoscoping has also been used to allow a special visual effect (such as a glow, for example) to be guided by the matte or rotoscoped line. One classic use of traditional rotoscoping was in the original three Star Wars films, where it was used to create the glowing lightsaber effect, by creating a matte based on sticks held by the actors.

The term "rotoscoping" (typically abbreviated as "roto") is now generally used for the corresponding all-digital process of tracing outlines over digital film images to produce digital mattes. This technique is still in wide use for special cases where techniques such as bluescreen will not pull an accurate enough matte. Rotoscoping in the digital domain is often aided by motion tracking and onion-skinning software. Rotoscoping is often used in the preparation of garbage mattes for other matte-pulling processes.

Motion capture is a form of digital rotoscope (often referred to by animators as "the devil's rotoscope").

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Silhouette animation

Silhouette animation is one of many forms of *stop motion* and is also a simplified variation of graphic animation, which involves the frame-by-frame moving of cut out graphic shapes.

Mere pieces of paper can be *animated* on an *animation stand* with stop motion. This is called *cutout animation*, which is illuminated from the same side of the artwork as the camera is located (or from the sides of the artwork) so as to show the details of the paper such as color, textures, etc. Often used for children's animation, cutout animation was used to produce the demo pilot for Comedy Central's South Park series (then later simulated via computer animation for the main series).

When backlit instead, the cutout animation becomes a series of simplified dark (black) images, and is referred to as silhouette animation, used by German animation pioneer Lotte Reiniger for The Adventures of Prince Achmed, the first feature-length animated film, made in 1923.

Silhouette animation is rarely used as its own art form, except for brief dramatic or comedic scenes in a few cutout animation films, such as when a character turns the lights out in an episode of South Park. However, there have been a few complete films using this technique that have been made by animators under the National Film Board of Canada banner.

Categories: *Animation*

Squigglevision

Squigglevision is a mode of computer animation in which the outlines of shapes are made to wiggle and undulate. Tom Snyder of Tom Snyder Productions invented the technique, which his animation production company Soup2Nuts subsequently popularized in several successful animated series.

Compared with *traditional animation*, Squigglevision is relatively fast and easy to produce. The non-stop motion of the "squiggling" outlines reduces the need for more complex animations in order to make a scene feel dynamic; however, some may find the technique irritating. Tom Snyder describes the result as "economy of motion". "There are almost no disadvantages," Snyder asserts. "It costs just as much to do a helicopter *scene* as it does to do a living room scene."

In order to create the line oscillation effects that characterize Squigglevision, Tom Snyder Productions' animators loop five slightly different drawings in a sequence called a flick. The animators then operate software from Avid Technology to merge the flicks into the scene, and synchronize them with the soundtrack.

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- 1 Animated series produced in Squigglevision
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Animated series produced in Squigglevision

Dick and Paula Celebrity Special
Dr. Katz, Professional Therapist
Home Movies (cartoon series) (first season only)
Science Court

See also

- Animated cartoon
- Animation

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Stop motion

Clay animation

Stop motion is a generic gereral term for an *animation* technique which makes static objects appear to move.

Overview

Stop motion comes in many forms, often erroneously used interchangeably, causing much confusion of terms in animation literature syntax. Confusing the issue further is the fact that many stop-motion films use more than one technique, such as in Disney's Noah's Arc (1959), the work of Mike Jittlov, and the TV series Robot Chicken.

Below are the many forms of stop motion animation:

It is central to the *clay animation* technique used on popular children's shows such as Gumby and most of the films of Claymation producer Will Vinton and his associates. Clay animation can take the style of "freeform" clay animation where the shape of the clay changes radically as the animation progresses, such as in the work of Eliot Noyes Jr and Church of the Subgenius co-founder Rev. Ivan Stang's animated films. Or it can be "character" clay animation where the clay maintains a recognizable character throughout a shot, as in Art Clokey's and Will Vinton's films.

One variation of clay animation is *strata-cut animation* in which a long bread-like loaf of clay, internally packed tight and loaded with varying imagery, is sliced into thin sheets, with the camera taking a frame of the end of the loaf for each cut, eventually revealing the movement of the internal images within. Pioneered in both clay and blocks of wax by German animator Oskar Fischinger during the 1920s and 30s, the technique was revivied and highly refined in the mid-90s by David Daniels, an associate of Will Vinton, in his mind-numbing 16-minute short film Buzz Box.

A final clay animation technique, and blurring the distinction between stop motion and traditional flat animation, is called clay painting (which is also a variation of the direct manipulation animation process mentioned below) where clay is placed on a flat surface and moved like "wet" oil paints as on an traditional artistic canvas to produce any style of images, but with a clay 'look' to them. Pioneering this technique was one-time Vinton animator Joan Gratz, first in her Oscar-nominated film The Creation (1980) and then in her Oscar-winning Mona Lisa Descending a Staircase filmed in 1992.

A variation of this technique was developed by another Vinton animator, Craig Bartlett, for his series of "Arnold" short films, also made during the 90s, in which he not only used clay painting, but sometimes built up clay images that rose off the plane of the flat support platform, toward the camera lens, to give a more 3-D stop-motion look to his films. Gratz has also collaborated with other animators such as Portland, Oregon's Joanna Priestly to produce films that animated 3-D objects on the flat animation table. An example is Priestly's Candy

Jam film, also from the mid-90s, which can also be defined as object animation (defined below).

Stop Motion is the process used for puppet animation in such well-known films as (Tim Burton's) The Nightmare Before Christmas (Henry Selick, 1993), James and the Giant Peach (Henry Selik, 1996), Chicken Run (DreamWorks/Aardman Animations, 2000) Corpse Bride (Tim Burton, 2005), all of the Wallace And Gromit films, and George Pal's Puppetoon series of short films made during the 30s and 40s.

Stop motion animation is essential for model animation which is the process of animating realistic-looking articulated models designed to be combined with live action footage to create the illusion of a a real-world fantasy sequence. Examples of model animation are Willis O'Brien's animation work in the original King Kong (1933) and the films of Ray Harryhausen, Jim Danforth, and David Allen.

Stop motion is used to produce the animated movements of ANY non-drawn objects object animation such as toys, blocks, dolls, etc. An example is the Cartoon Network Adult Swim TV series, Robot Chicken.

Stop motion is also the means for producing *pixilation*, the animation of a living human being or animal, seen in whole or in part. Examples are the films of Mike Jittlov such as his The Wizard of Speed and Time short film (1980) and feature film of the same name (1987-9), and some of the work of Canadian pioneer animator Norman McLaren.

Probably the most unusual (and certainly an exacting and laborous) stop motion technique is called *pinscreen animation*, first developed in Europe in the 1920s and refined in later decades by various animators working for the National Film Board of Canada. Pinscreen animation consists of thousands (or even milions) of pins evenly placed on a screen, able to be pushed and/or pulled through the screen, from both sides of the screen. Using a system of rollers, brayers, and other tools, various pins are pushed in and/or out of the screen to varying decrees, all carefully controlled. With lights set up at 90 degree angles to the screen, the shadows of extended pins fall on the heads of more retracted pins, creating a variety of silhouetted images that are animated frame-by-frame as various pins are carefully pushed in and/or out of the screen. An example of this is the 1976 NGB film, Mindscape.

A variation of stop motion (and possibly more conceptually associated with traditional flat cel animation and paper drawing animation, but still TECHNICALLY qualifying as stop motion) is graphic animation which is the animation of photographs (in whole or in parts) and other non-drawn flat visual graphic material. Examples are Frank Morris' 1973 Oscar-winning short film, Frank Film Charles Braverman's Condensed Cream of the Beatles" (1972).

A simiplied variation of graphic animation is called direct manipulation animation which involves the frame-by-frame altering (or adding to) a single graphic image, as close as the stop motion process gets to the process of simply animating a series of drawings, which most people assoctae with the generic "animation' term. Examples of direct-maipulation-animation are parts of J. Stuart Blackton's 1906 Humorous Phases of Funny Faces the chalk animation opening sequence of Will Vinton's Dinosaur (1980), and parts of Mike Jittlov's 1977 short film, Animato.

Mere pieces of paper, sometimes with images drawn upon them, can be animated with stop motion, and is called *cutout animation* when lighted from the camera side of the artwork

(or to the sides of the artwork) so as to show the details of the paper such as color, textures, etc. Often used for children's animation, cutout animation was used to produce the demo pilot for Comedy Central's South Park series (then later simulated via computer animation for the main series).

When backlighted, cutout animation becomes simplified dark (black) images and is referred to as *silhouette animation*, used by German animation pioneer Lotte Reiniger for Prince Alcemed, the first feature-length animated film, made in 1923.

Probably the most passive form of stop motion is time lapse animation in which a stop motion camera is simply clicked (manually or via an intermittant control device called an intervolometer) to take a frame of film as each period of time lapses, as natural objects of nature and mankind move of their own accord, non-interferred with by the animator. The most common uses for time lapse stop-motion animation movie photography are moving clouds, seen daily during weather forecasts in moving satellite imagery, the speeding up of the growth of plants, and stars as they appear to "rotate" around the Earth. Although a few film makers experimented with time-lapse movie photography as far back as the silent film days, the main pioneer of the technique was Dr. John Ott, of Sarasota Florida, USA, who also developed auto-time-lapse systems for also moving the cameras as they photographed growing plants. Ott even broke the 'rule" of non-manipulation by changing his lights' color-temperatures with various filters and watering (or not watering) his plants to cause them to "dance" up and down in synk to a pre-recorded musical track. Ott did work for the Disney studio in the 50s before evolving into studies of the color-temperature of lights on the health of plants, then animals, and then humans. His "ott-Lights", which produce light specifically designed to stimulate better health in the user, are currently sold at select lighting stores throughout the civilized world. Other time-lapse refiners are Ron Fricke and Geoffery Reggio in films such as Koyanasqatsi (1983) Baraka (1992), and Chronos (1994); the Oxford Film Labs in Oxford, England, and Dan Ackerman of Portland, Oregon, USA.

All animation, including all stop motion, requires a camera, either motion picture or digital, that can expose single frames. It works by shooting a single frame of an object, then moving the object slightly, then shooting another frame. When the film runs continuously at 24 frames per second, the illusion of fluid motion is created and the objects appear to move by themselves. This is similar to the animation of cartoons, but using real objects instead of drawings.

History

Stop motion animation is almost as old as film-making itself. The first instance of the technique can be credited to Albert E. Smith and J. Stuart Blackton for The Humpty Dumpty Circus (1898), in which a toy circus of acrobats and animals comes to life. In 1902, the film, "Fun in a Bakery Shop" used clay for a stop-motion "lightning sculpting" sequence. French trick film maestro Georege Melies used it to produce moving title-card letters for one of his short films, but never exploited the process for any of his other films. The Haunted Hotel (1907) is another stop motion film by James Stuart Blackton, and was a resounding success when released. Segundo de Chomons (1871-1929), from Spain, released Hotel Electrico later that same year, and used similar techniques as the Blackton film. In 1908, "A Sculptor's

Welsh Rarebit Nightmare" was released, as was "The Sculptors Nightmare", a film by Billy Bitzer. French animator Emil Cole impressed audiences with his object animation tour-de-force, The Automatic Moving Compnay in 1910.

One of the earliest clay animation films was Modelling Extraordinary, which dazzled audiences in 1912. December of 1916, brought the first of Willie Hopkin's 54 episodes of "Miracles in Mud" to the big screen. Also in December of 1916, the first woman animator, Helena Smith Dayton, began experimenting with clay stop motion. She would release her first film in 1917, "Romeo and Juliet".

The great European stop motion pioneer was Ladyslaw Starewicz (1892-1965), who animated The Beautiful Lukanida (1910), The Battle of the Stag Beetles (1910), The Ant and the Grasshopper (1911), Voyage to the Moon (1913), On the Warsaw Highway (1916), Frogland (1922), The Magic Clock (1926), The Mascot, (aka, The Devil's Ball) (1934), and In the Land of the Vampires (1935), to name but a few of his over fifty animated films.

Starevich was the first filmmaker to use stop-action animation and puppets to tell consistently coherent stories. He began by producing insect documentaries which, in turn, led to experiments with the stop-action animation of insects and beetles. Initially he wired the legs to the insects' bodies, but he improved this substantially in the ensuing years by creating leather and felt-covered puppets with technically advanced ball & socket armatures. One of his innovations was the use of motion blur which he achieved, most likely, by the use of hidden wires, which, because they were moving, didn't register on film.

His techniques took hold among the avant-garde in Eastern Europe in the 1920s and '30s, growing out of a strong cultural tradition of puppetry. Notable artists include the Russian Alexander Ptushko, and the influential Czech animator JiYí Trnka. The aesthetic tradition of the puppet film was continued by Bretislav Pojar, Kihachiro Kawamoto, Ivo Caprino, Jan Švankmajer, Jiri Barta, Stephen and Timothy Quay (Brothers Quay), the Bolex Brothers, and Galina Beda.

A notable stop motion object animator was Germany's Oskar Fischinger who animated anything he could get his hands on in a series of impressive short abstract art films during the 20s and 30s. The best example is his 1934 film, Composition in Blue. Fischinger was hired by Disney to animate the "rolling hills" footage used in the opening "Toccata & Fugue" sequence of Fantasia (1940).

The great pioneer of American stop motion was Willis O'Brien (1886-1963). In 1914, O'Brien began animating a series of short subjects set in prehistoric times. He animated his early creations by covering wooden armatures with clay, a technique he further perfected by using ball & socket armatures covered with foam, foam latex, animal hair and fur. Birth of a Flivver (1915), Morpheus Mike (1915), The Dinosaur and the Missing Link: A Prehistoric Tragedy (1916), R.F.D. 10,000 B.C.: A Mannikin Comedy (1917/18), The Ghost of Slumber Mountain (1919), The Lost World (1925), King Kong (1933), The Son of Kong (1933), and, with the assistance of a young Ray Harryhausen, Mighty Joe Young (1949), yet these were but a few of the many films he animated. O'Brien's Nippy's Nightmare (1916) was first film to combine live actors with stop-motion characters. His partnership with the great Mexican-American model makers/craftsmen/special effects artists/background painters/set builders, Marcel Delgado, Victor Delgado and Mario Larrinaga, led to some of the most memorable and remarkable stop-motion moments in film history.

O'Brien's imaginative use of stop-motion, and his ambitious and inventive filmmaking, has inspired generations of film greats such as Ray Harryhausen, George Lucas, Steven Spielberg, Peter Jackson, Jim Danforth, Art Clokey, Pete Kleinow, Tim Burton, David Allen, Phil Tippett and Will Vinton, as well as thousands of lesser known animators, both professional and amateur. Many leading Science-Fiction and Fantasy writers also credit him as a great source of inspiration.

One of the more idiosyncratic early users of stop-motion techniques was the American comedian and cartoonist Charles Bowers who employed stop-motion techniques (which he called the "Bowers Process") in his series of silent short comedies in the 1920s and early 1930s. In his 1926 film Now You Tell One, he skillfully uses stop-motion to create such effects as a straw hat growing on a man's head, cats growing out of a plant, and a mouse firing a gun.

Puppeteer Lou Bunin created one of the first stop motion puppets using wire armatures and his own rubber formula. The short, satiric film about WWII entitled Bury the Axis debuted in the 1939 New York World's Fair. in a Bunin went on to produce a feature-length film version of Alice in Wonderland with a live-action Alice and stop-motion puppets portraying all the rest of the characters. Bunin was blacklisted in the 1950s but still managed to create numerous TV commercials using stop motion techniques, as well as a number of children's short films.

Willis O'Brien's student Ray Harryhausen made many movies using model animation techniques; most famously, the skeleton scene from The Seventh Voyage of Sinbad (1958). But America and Britain were slower to embrace the stop-motion film, and so its use grew out of other sources.

One acclaimed European puppet animation producer to break out in America was Hungarian animator George Pal, who, partially working in The Netherlands, produced a series of films in Europe during the 30s before coming to Hollywood to create more shorts in the 40s, now called Puppetoons under the Paramount banner, seven of which were nominated for Academy Awards for best animated film. In the late 40s, Pal evolved into feature film production, incorporating puppet animation into a live action setting in such films as The Great Rupert (1949), Tom Thumb (1958), and "The Wonderful World of the Brothers Grimm (1963). Pal used model-animation in two other feature films, The Time Machine (1960) and The Seven Faces of Dr. Lao (1964). Pal's work is documented in two feature films by Arnold Lebovitt, released in the mid-80s, The Puppetoon Movie and "The Fantastic World of George Palare available on DVD.

Dominating chidren's TV stop-motion programming for three decades in America was Art Clokey's Gumby series, which lasted into the 70s, and spawned a feature film, Gumby I in 1994. Using both freeform and character clay animation, the series also used much object animation as Gumby and his clay pals interacted with various toys. Clokey started his adventures in clay with a 1953 freeform clay short film called Gumbasia which shortly thereafter propelled him into his more structured Gumby TV series.

The Walt Disney studio dabbled with puppet-object animation in 1959 with the release of a 21-minute experimental short, Noah's Arc, nominated for an animated film Oscar for that year.

American children's television in the 1950s had often used string-puppets (also called marionettes), such as those in The Howdy Doody Show, and in Britain the glove-puppet had been part of popular culture from the days of Punch and Judy.

In November 1959 the first episode of Sandmännchen was shown on East German television, a children's show that had cold war propaganda as its primary function. New episodes are still being produced in Germany, making it one of the longest running animated series in the world. However, the show's purpose today has changed to pure entertainment.

In the 1960s, the French animator Serge Danot created the well-known The Magic Roundabout (from 1965) which played for many years on the BBC. Another French/Polish stop-motion animated series was Colargol (Barnaby the Bear in the UK, Jeremy in Canada), by Olga Pouchine and Tadeusz Wilkosz.

A British TV-series The Clangers (1969) became popular on television. The British artists Brian Cosgrove and Mark Hall (Cosgrove Hall Films) produced a full-length film The Wind in the Willows (1983) based on Kenneth Grahame's children's classic. They also produced a documentary of their production techniques, Making Frog and Toad.

Disney once again experimented with several stop-motion techniques by hiring independent animator-director Mike Jittlov to do the first stop motion animation of Mickey Mouse toys even produced for a short sequence called Mouse Mania, part of a TV secial commemorating Mickey Mouse's 50th Anniversary called Mickey's 50th in 1978.

Jittlov again produced some impressive multi-technique stop-motion animation a year later for a 1979 Disney special promoting their release of the the feature film The Black Hole. Titled Major Effects, Jittlov's work stood out as the best past of the special. Jittlov released his footage the following year to 16mm film collectors as a short film titled The Wizard of Speed and Time, along with four of his other short multi-technique animated films, most of which eventually evolved into his own feature-length film of the same title. Effectively demonstrating almost all animation techniques, as well as how he produced them, the film was released to theaters in 1987 and to video in 1989.

Italian stop motion films include Quaq Quao (1978), by Francesco Misseri, which was stop-motion with origami, The Red and the Blue and the clay animation kitties Mio and Mao.

A stop-motion animated series of Tove Jansson's "The Moomins" (from 1979), produced by Film Polski and Jupiter Films was also a European production, made in different countries like Poland and Austria. This stop-motion was rather primitive, sometimes the puppets "moved" by a series of stills instead of showing actual movements.

In North America, Jules Bass produced a series of popular Christmas specials such as Rudolph the Red Nosed Reindeer (using 'Animagic' stop motion puppets) (1964). The specials were animated in Japan by Japanese stop-motion pioneer Tadahito Mochinaga. Another clay-animated children's TV series Davey and Goliath lasted from 1960 to 1977.

A puppet animation feature-length film directed by Marc Paul Chinoy and based on the famous "Pogo" comic strip was produced in 1980. Titled I go Pogo, it was aired a few times on American cable channels but never released to video.

Current work

Although Will Vinton had released a clay animation feature-length film, The Adventures of Mark Tawin by Huckleberry Finn (1985), that received wide distribution in English-speaking countries, the first puppet animation feature film to receive worldwide distribution was Tim Burton's The Nightmare Before Christmas (1993). More recently, stop motion has been used in the works of Aardman, including the Wallace and Gromit films as well as their feature film Chicken Run (2000). This year Christiane Cegavske's "Blood Tea and Red String" (2005) has been playing the festival circuit prior to a fall theatrical release.

Aardman also produced commercials and music videos, notably the video for Peter Gabriel's "Sledgehammer", which uses moast of the animation techniques outlined above, including *pixilation* which involved Gabriel holding a pose while each frame was shot and moving between exposures, effectively becoming a human puppet. More recently Aardman used this technique on a series of short films for BBC Three entitled Angry Kid, which starred a live actor wearing a mask. The actor's pose and the mask's expression had to be altered slightly for each exposure.

Another more complicated variation on stop motion is *go motion*, co-developed by Phil Tippett and first used extensively on the film Dragonslayer (1981), which involves moving programming a computer to move parts of a model slightly during each exposure to produce a more realistic motion blurring effect. A lo-tech, manual version of this technique was originally pioneered by Wladyslaw Starewicz in the silent era, and was used in his feature film The Tale of the Fox (1931).

Although nowadays the almost universal use of CGI (*computer generated imagery*) has effectively rendered stop motion obsolete as a serious special effects tool in feature film, its low entry price means it is still used on children's programming, commercials, and comic shows such as Robot Chicken. The argument that the textures achieved with CGI can not match the way real textures are captured by stop motion also makes it valuable for a handful of movie-makers, notably Tim Burton, whose puppet-animated film Corpse Bride was released in 2005.

The internet is also home to hundreds, and possibly thousands, of short digital films known as Brickfilms. Brickfilms films are, for the most part, object-animation stop motion films featuring LEGO minifigs as a vital component. The limited flexibility of Lego's minifigs make for both ease of use and less than realistic action, which might be said to constitute a vital part of their appeal.

Another craze on the internet is just purely animating with clay figures. Extremly simple, bordering on "freeform", but effective. Some barely have a face, but the comidic proportions exceed those of the clay puppets. The comedy helps the viewer enjoy the animation without noticing the simpleness of the clay puppet. Many younger people begin their experiments in movie making with stop motion.

In the 60s and 70s, independent clay animator Eliot Noyes Jr. refined the technique of "free-form" clay animation with his Oscar-nominated 1965 film Clay or the Origin of Species and He Man and She Bar (1972). Noyes also used stop motion to animate sand laying on glass for his musical animated film Sandman (1975). Sand-coated puppet animation was used in the Oscar-winning 1997 film Sandcastle, produced by Canadian animator, Co Hoedeman.

Hoedeman is one of dozens of animators sheltered by the National Film Board of Canada, a Canadian government film arts agency that had supported animators for decades. A pioneer of refined multiple stop-motion films under the NFB banner was Norman McLaren who brought in many other animators to create their own creatively-controlled films. Notable among these are the pinscreen-animation films of Jacques Drouin, Alexeiff Parker, and Gaston Sarault such as Mindscape (1976).

Even amateurs can try stop motion with most ordinary video cameras with a few simple steps:

- Use a tripod, a chair or something else to secure the camera;
- Toggle recording modes until you find the appropriate mode;
- Start shooting clay models, LEGO, action figures, or any other desired object.

NBC is using a version of stop motion called Stromotion for the Olympic Games. During some snowboarding events, they used the technique to break down the various moves done by athletes.

(Technical data and some historical data provided by Daniel J. Fiebiger.)

Software

- Anasazi Stop Motion Animator
- AnimatorDV
    - *MonkeyJam* (currently in Beta test)
- Trickfilm Cam
    - *Framethief* (mac only)
- Frameworks (Linux)
- Stop Motion Pro
- iStopMotion (Mac only)
    - *JPGvideo* (for digital still cameras)
- Stop MotionMaker
- Stopmotion (Linux)

Compare with

- Go motion

References

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See also

- Claymation

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Clay animation

Clay animation is one of many forms of *stop motion* animation; specifically, it is the form where each animated piece, either character or background, is "deformable". via a malleable substance, usually plasticine clay.

The term "Claymation" is also used to describe clay animation. Though a registered trademark created by Will Vinton in 1978 to describe their clay animated films; the portmanteau claymation has entered the English language as a common term, called agenericized trademark.

All *animation* is produced in a similar fashion, whether done through traditional cel animation, *stop-motion*, or *CGI*. Each frame, or still picture, is recorded on film or digital media and then played back in rapid succession. When played back at a frame rate greater than 10-12 frames per second, a fairly convincing illusion of continuous motion is achieved.

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- 1 Technical explanation
  - o 1.1 Intensity
- 2 Other relatively recent films or television shows produced with clay animation
- 3 See also

Technical explanation

In clay animation, which is one of the many forms of *stop motion* animation, each object is sculpted in clay or a similarly pliable material such as Plasticine, usually around an armature. As in other forms of object animation, the object is arranged on the set, a shot is taken and the object or character is then moved slightly by hand. Another shot is taken and the object moved slightly again. To achieve the best results, a consistent shooting environment is needed to maintain the illusion of continuity. This means paying special attention to maintaining consistent lighting and object placement and working in a calm envrionment.

Intensity

Producing a *stop motion* animation using clay is extremely laborious. Normal film runs at 24 frames per second in America (25 frames per second under the metric system in Europe). With the standard practice of "doubles" (double-framing — exposing 2 frames for each shot), 12 changes are usually made for one second of film movement, (the odd extra metric frame being unnoticeable when projecdted at normal speed). For a 30-minute movie, there would be approximately 21,600 stops to change the figures for the frames. For a full length (90 min) movie, there would be approximately 64,800 stops and possibly far more if parts were shot with "singles" or "ones" (one frame exposed for each shot). Great care must be taken to ensure the object is not altered by accident, by even slight smudges, dirt, hair, or even dust. For feature-length productions, the use of clay has generally been supplanted by rubber silicone and resin-cast components. One foam-rubber process has been coined as Foamation by Will Vinton. However, clay remains a viable animation material where a particular aesthetic is desired.

Clay animation can take several forms:

"Freeform" clay animation is an informal term where the shape of the clay changes radically as the animation progresses, such as in the work of Eliot Noyes Jr and Church of the Sub-Genius co-founder John Stang's animated films. Or clay can take the form of "character" clay animation where the clay maintains a recognizable character throughout a shot, as in Art Clokey's and Will Vinton's films.

One variation of clay animation is strata-cut animation in which a long bread-like loaf of clay, internally packed tight and loaded with varying imagery, is sliced into thin sheets, with the camera taking a frame of the end of the loaf for each cut, eventually revealing the movement of the internal images within. Pioneered in both clay and blocks of wax by German animator Oskar Fischinger during the 1920s and 30s, the technique was revivied and highly refined in the mid-90s by David Daniels, an associate of Will Vinton, in his 16-minute short film Buzz Box.

Another clay animation technique, and blurring the distinction between stop motion and traditional flat animation, is called clay painting (which is also a variation of the direct

manipulation animation process) where clay is placed on a flat surface and moved like wet oil paints as on an traditional artistic canvas to produce any style of images, but with a clay 'look' to them.

Pioneering this technique was one-time Vinton animator Joan Gratz, first in her Oscar-nominated film The Creation (1980) and then in her Oscar-winning Mona Lisa Descending a Staircase filmed in 1992.

A variation of this technique was developed by another Vinton animator, Craig Bartlett, for his series of "Arnold" short films, also made during the 90s, in which he not only used clay painting, but sometimes built up clay images that rose off the plane of the flat support platform, toward the camera lens, to give a more 3-D stop-motion look to his films.

A sub-variation of clay animation can be informally called "clay melting". Any kind of heat source can be appied on or near (or below) clay to cause it to melt while an animation camera on a time-lapse setting slowly films the process. An example of this can be seen in Vinton's early short clay-animated film, Closed Mondays, (co-produced by animator Bob Gardiner) at the end of the computer sequence.

Some of the best known clay animated works include the Gumby series of television shows created by Art Clokey and the advertisements made for the California Raisin Advisory Board by the Will Vinton studio. Clay animation has also been used in Academy-Award-winning short films such as Closed Mondays (Will Vinton and Bob Gardiner, 1974), Creature Comforts (Aardman, 1989), all three Wallace & Gromit short films, created by Nick Park of Aardman Animation. Aardman also created The Presentators (a series of one-minute clay animation short films aired on Nicktoons).

The history of many lessor known clay animatiuon films and film makers can be found under the *stop motion* listing.

Other relatively recent films or television shows produced with clay animation

Clay or the Origin of Species (Eliot Noyes Jr., 1965)
He Man and She Bar (Eliot Noyes Jr., 1972)
Plastiphobia (Fred O'Neal & Val Federoff, New Zealand, 1973)
Morph (Peter Lord and Dave Sproxton, 1976)
Mountain Music (Will Vinton and Bob Gardiner, 1976)
Martin the Cobbler (Will Vinton Studio, 1977)
Rip Van Winkle (Will Vinton Studio, 1978)
Claymation (Will Vinton Studio, production documentary film, 1978)
Legacy (Will Vinton]] Studio, 1979)
The Little Prince (Will Vinton Studio, 1979)
Baby Snakes (Karl Kogstad, for Frank Zappa, 1979)
The Christmas Gift (Will Vinton Studio, a long-form Paul Stokey music video, 1980)
Creation (Will Vinton Studio, featuring Joan Gratz, 1980)
The Great Cognito (Will Vinton Studio, featuring Barry Bruce, 1982)
The Trap Door (Terry Brain and Charlie Mills, 1984)

Arnold Escapes From Church (Will Vinton Studio, featuring Craig Bartlett, 1986)
Return to Oz (Will Vinton studio, 1988)(Knome King scenes)
A Claymation Christmas Celebration (Will Vinton Studio, TV special, 1987)
Vanz Kant Danz (Will Vinton Studio a John Fogarty music video, 1987)
Return to Oz (Will Vinton studio, 1988)(Knome King scenes)
Meet the Raisins (Will Vinton Studio, TV special, 1988)
Speed Demon (Will Vinton Studio, for Michael Jackson's Moonwalker film, 1989)
Claymation Comedy of Horrors (Will Vinton Studio), TV special 1989)
A Claymation Easter (Will Vinton Studio, TV special 1989)
The Raisins: Sold Out (Will Vinton Studio, TV special, 1990)
The Creature Comfort series (Aardman Studios, starting in 1990)
The Arnold Waltz ({{Will Vinton]] Studio], featuring Craig Bartlett, 1990)
Arnold Rides a Chair (Will Vinton Studio], featuring Craig Bartlett, 1991)
The Wallace and Gromit short film series (Aardman Studios, starting in 1992)
Rex the Runt (television series, Richard Goleszowski, 1998 UK)
The PJs" television series (Will Vinton Studio, 1999)
Chicken Run (Aardman Studio, Nick Park & crew]], 2000)
Gary and Mike (Will Vinton Studio, television series, 2001)
Wallace & Gromit: The Curse of the Were-Rabbit (Aardman, Nick Park, 2005)
Live Freaky! Die Freaky! (John Roecker, 2006)
     Several computer games have also been produced using clay animation, including The Neverhood and Platypus. Television commercials have also utilized the claymation technique, such as the Chevron Cars ads, produced by Aardman Studios.

See also

- [Stop motion](#)

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     Categories: *Stop motion*

Storyboard

[Storyboards](#) are a series of illustrations displayed in sequence for the purpose of previsualizing an animated or live-action *film*. A storyboard is essentially a large comic of the film or some section of the film produced beforehand to help the directors and cinematographers visualize the scenes and find potential problems before they occur. Often storyboards include arrows or instructions that indicate movement.

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History

Origins

The storyboarding process, in the form it is known today, was developed at the Walt Disney studio during the early 1930s, after several years of similar processes being in use at Disney and other animation studios. Storyboarding became popular in live-action film production during the early 1940s.

In creating a *motion picture* with any degree of fidelity to a *script*, a storyboard provides a visual layout of events as they are to be seen through the camera lens. In the storyboarding process, most technical details involved in crafting a film can be efficiently described either in picture, or in corollary notation.

Some live-action directors, such as Joel and Ethan Coen, storyboard extensively before taking the pitch to their funders, stating that it helps them get the figure they are looking for since they can show exactly where the money will be used. Other directors storyboard only certain scenes, or not at all. Animation directors are usually required to storyboard extensively, sometimes in place of doing a script.

Animatics

In *animation* and *special effects* work, the storyboarding stage may be followed by simplified mock-ups called "animatics" to give a better idea of how the scene will look with motion. At its simplest, an animatic is a series of still images edited together and displayed in sequence. More commonly, a rough dialogue or sound track is added to the sequence of still images (usually taken from a storyboard) to test whether the sound and images are working well together.

This allows the *animators* and *directors* to work out any *screenplay* and timing issues that may exist with the current storyboard. The storyboard and soundtrack are amended if necessary, and a new animatic may be created and reviewed with the director until the storyboard is perfected. Editing the film at the animatic stage prevents the animation of scenes that would be edited out of the film; as animation is a very expensive process, there can be very few "deleted scenes" if the film is to be completed under budget.

Often storyboards are animated with simple zooms and pans to simulate camera movement (using software such as Final Cut Pro). These animations can be combined with available animatics, sound effects and dialog to create a presentation of how a film could be shot and cut together. Examples of these exist on the DVD special features for several feature films.

Benefits of the process

Storyboards were adapted from the film industry to business, purportedly by Howard Hughes of Hughes Aircraft. Today they are used by industry for planning ad campaigns, commercials, a proposal or other projects intended to convince or compel to action.

One advantage of using storyboards is that it allows (in film and business) the user to toy with changes in the storyline to evoke stronger reaction or interest. Flashbacks, for instance, are often the result of sorting storyboards out of chronological order to help build suspense and interest.

Storyboards are used to brainstorm and capture all the ideas before taking action. The process of visual thinking and planning allows a group of people to brainstorm together, placing their ideas on storyboards and then arranging the storyboards on the wall. This fosters more ideas and generates consensus inside the group.

See also

- Animation
- Screenplay
- Screenwriting
- Previsualization
- Script breakdown

Categories: Film production | Animation History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette

animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Strata-cut animation

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Strata-cut animation is a form of *clay animation* (itself one of many forms of *stop motion* animation).

Strata-cut (with or without a hyphen, also spelled "straticut") animation is most commonly a form of clay animation in which a long bread-like "loaf" of clay, internally packed tight and loaded with varying imagery, is sliced into thin sheets, with the animation camera taking a frame of the end of the loaf for each cut, eventually revealing the movement of the internal images within.

Pioneered in both clay and blocks of wax by German animator Oskar Fischinger during the 1920s and 30s, the technique was revivied and highly refined in the mid-90s by California-Oregon animator David Daniels, a past associate of Will Vinton, in his mind-numbing 16-minute short film Buzz Box. Daniels has also used it as background imagery as other forms of animation or live action is superimposed over it.

Designing the interior contents of a clay block (or wax block, which is more difficult to use, as it is less malleable than clay) is a complex art form in and of itself. Obviously, abstract images and patterns are easier to do than recognizable images or character-driven moving images. Both the pace and forms of the movements of the internal imagery have to be considered when building the block (or loaf). A kind of non-high-tech "underground" quality of the all-moving imagery is usually the result, which has its own level of charm, unique to that process.

Interesting abstract images can be created by folding strips of different-colored clay together, and then flattening them out again so they can be folded again, repeating this process until the final result is a relatively tight mosiac of "weaved" patterns, interesting to the eye, even in its static (unmoving) form, but even more so when animated via the strata-cut process. Eventually, a series of blocks of these mosiacs can be combined into single blocks (loafs) and also combined with non-abstract imagery.

Although David Daniels' Buzz Box film is his showcase for all these techniques, he has also used variations of them for a variety of TV commercials and bits made for the Pee Wee's Playhouse series during the mid-90s.

Categories: *Animation*

History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation |

Syncro-Vox

Syncro-Vox (sometimes spelled Synchro-Vox) is a filming method which combines static images with moving images, the most common effect of which is to simulate talking lips on a photograph of a celebrity or a cartoon drawing. The method was developed by cameraman Edwin "Ted" Gillette in the 1950s in order to simulate talking animals in television commercials. Gillette filed the technique on February 4, 1952, and obtained patent #2,739,505 on March 27, 1956.[1]

Because animating a mouth in synchronization with sound was difficult, Syncro-Vox was soon used as a cheap animation technique, most famously in the cartoons produced by Cambria Studios: Clutch Cargo, Space Angel, and Captain Fathom, in which actors' lips voicing the scripted dialogue were laid over the animated figures. [2]

Although Syncro-Vox has long since fallen into disuse as a serious animation method, it survives in comedic form on late-night talk shows, such as Late Night with Conan O'Brien. A spoof of Cambria Studios' Syncro-Vox cartoons called "The Adventures of Mr. Incredible and Pals" was also included as a special feature on the 2005 DVD release of The Incredibles (2004). The technique was also used in the Barenaked Ladies music video "Thanks, That Was Fun", which combined clips from previous videos with new mouth movements. The talking pirate painting that asks "Are you ready, kids?" in the introduction to SpongeBob SquarePants cartoons imitates the Syncro-Vox technique with modern animation technology. One of the final non-spoof uses of Syncro-Vox was in a pair of episodes of Courage the Cowardly Dog which featured a talking tree and a talking "spirit of the harvest moon".

Footnotes

- Note 1: Method and Means for Producing Composite Talking Picture (PDF format)
  - **Note 2**: "Don't believe your eyes! How 'Clutch Cargo' cuts corners as a television comic strip", TV Guide, December 24, 1960, pp. 28-29.

Categories: *Animation*

Traditional animation

Traditional animation, sometimes also called cel animation or hand-drawn animation, is the oldest and historically the most popular form of *animation*. In a traditionally-animated *cartoon*, each frame is drawn by hand.

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The traditional animation process

Storyboards

Traditionally-animated productions, just like other forms of animation, usually begin life as a **storyboard**, which is a *script* of sorts written with images as well as words, similar to a giant comic strip. The images allow the animation team to plan the flow of the plot and the composition of the imagery. The storyboard artists will have regular meetings with the *director*, and may have to redraw or "re-board" a sequence many times before it meets final approval.

Voice recording

Before true animation begins, a preliminary soundtrack or "scratch track" is recorded, so that the animation may be more precisely synchronized to the soundtrack. Given the slow, methodical manner in which traditional animation is produced, it is almost always easier to synchronize animation to a pre-existing soundtrack than it is to synchronize a soundtrack to pre-existing animation. A completed cartoon soundtrack will feature music, sound effects, and dialogue performed by voice actors. However, the scratch track used during animation typically contains just the voices, any vocal songs that the characters must sing along to, and temporary musical score tracks; the final score and sound effects are added in *post-production*.

In the case of most pre-1930 sound animated cartoons, the sound was post-synched; that is, the sound track was recorded after the film elements were finished by watching the film and performing the dialogue, music, and sound effects required. Some studios, most notably Fleischer Studios, continued to post-synch their cartoons later, which allowed for the presence of the "muttered ad-libs" present in many Popeye the Sailor and Betty Boop cartoons. Although virtually all American animation is now pre-synched (and has been since the 1930s), nearly all Japanese animation (**anime**) is post-synched.

Animatics

Often, an animatic or story reel is made after the soundtrack is created, but before full animation begins. An animatic typically consists of pictures of the storyboard synchronized with the soundtrack. This allows the animators and directors to work out any script and timing issues that may exist with the current storyboard. The storyboard and soundtrack are amended if necessary, and a new animatic may be created and reviewed with the director until the storyboard is perfected. Editing the film at the animatic stage prevents the animation of scenes that would be edited out of the film; as traditional animation is a very expensive and time-consuming process, creating scenes that will eventually be edited out of the completed cartoon is strictly avoided.

Design and timing

Once the animatic has been approved, it and the storyboards are sent to the design departments. Character designers prepare model sheets for all important characters and props in the film. These model sheets will show how a character or object looks from a variety of angles with a variety of poses and expressions, so that all artists working on the project can deliver consistent work. Sometimes, small statues known as maquettes may be produced, so that an animator can see what a character looks like in three dimensions. At the same time, the background stylists will do similar work for the settings and locations in the project, and the art directors and color stylists will determine the art style and color schemes to be used.

While design is going on, the timing director (who in many cases will be the main director) takes the animatic and analyzes exactly what poses, drawings, and lip movements will be needed on what frames. An exposure sheet (or X-sheet for short) is created; this is a printed table that breaks down the action, dialogue, and sound frame-by-frame as a guide for the animators. If a film is based more strongly in music, a bar sheet may be prepared in addition to or instead of an X-sheet. Bar sheets show the relationship between the on-screen action, the dialogue, and the actual musical notation used in the score.

Layout

Layout begins after the designs are completed and approved by the director. The layout process is synonymous with the blocking out of shots by a *cinematographer* on a live-action film. It is here that the background layout artists determine the camera angles, camera paths, lighting, and shading of the scene. Character layout artists will determine the major poses for the characters in the scene, and will make a drawing to indicate each pose. For short films, character layouts are often the responsibility of the director.

The layout drawings are spliced into the animatic, using the X-sheet as a guide. Once the animatic is made up of all layout drawings, it is called a Leica reel. The term originates from the Disney Studio in the 1930s, from the frame format used by Leica cameras.

Animation

Once the Leica reel is finally approved by the director, animation begins.

In the traditional animation process, animators will begin by drawing sequences of animation on sheets of paper perforated to fit the peg bars in their desks, often using colored pencils, one picture or "frame" at a time. A key animator or lead animator will draw the key drawings ("key" in the sense of "important") in a scene, using the character layouts as a guide. The key animator draws enough of the frames to get across the major points of the action; in a sequence of a character jumping across a gap, the key animator may draw a frame of the character as he is about to leap, two or more frames as the character is flying through the air, and the frame for the character landing on the other side of the gap.

Timing is important for the animators drawing these frames; each frame must match exactly what is going on in the soundtrack at the moment the frame will appear, or else the discrepancy between sound and visual will be distracting to the audience. For example, in high-budget productions, extensive effort is given in making sure a speaking character's mouth matches in shape the sound that character's actor is producing as he or she speaks. (Try making "ah," "ooh" and "ee" sounds out loud, and note how your mouth will subconsciously form a different shape for each sound; good animators must pay attention to such seemingly trivial things).

As they are working on a scene, a key animator will usually prepare a pencil test of the scene. A pencil test is a preliminary version of the final animated scene; the pencil drawings are quickly photographed or scanned and synced with the necessary soundtracks. This allows the animation to be reviewed and improved upon before passing the work on to his assistant animators, who will go add details and some of the missing frames in the scene. The work of the assistant animators is reviewed, pencil-tested, and corrected until the lead animator is ready to meet with the director and have his scene sweatboxed, or reviewed by the director, producer, and other key creative team members. Similar to the storyboarding stage, an animator may be required to re-do a scene many times before the director will approve it.

In high-budget animated productions, often each major character will have an animator or group of animators solely dedicated to drawing that character. The group will be made up of one supervising animator, a small group of key animators, and a larger group of assistant animators. For scenes where two characters interact, the key animators for both characters will decide which character is "leading" the scene, and that character will be drawn first. The second character will be animated to react to and support the actions of the "leading" character.

Once the key animation is approved, the lead animator forwards the scene on to the clean-up department, made up of the clean-up animators and the inbetweeners. The clean-up animators take the lead and assistant animators' drawings and trace them onto a new sheet of paper, taking care in including all of the details present on the original model sheets, so that it appears that one person animated the entire film. The inbetweeners will draw in whatever frames are still missing in between the other animators' drawings. This procedure is called tweening. The resulting drawings are again pencil-tested and sweatboxed until they meet approval.

At each stage during pencil animation, approved artwork is spliced into the Leica reel.

This process is the same for both character animation and special effects animation, which on most high-budget productions are done in separate departments. Effects animators animate anything that moves and is not a character, including props, vehicles, machinery and phenomena such as fire, rain, and explosions. Sometimes, instead of drawings, a number of special processes are used to produce special effects in animated films; rain, for example, has been created in Disney films since the late-1930s by filming slow-motion footage of water in front of a black background, with the resulting film superimposed over the animation.

Backgrounds

While the animation is being done, the background artists will paint the sets over which the action of each animated sequence will take place. These backgrounds are generally done in gouache or acrylic paint, although some animated productions have used backgrounds done in watercolor, oil paint, or even crayon. Background artists follow very closely the work of the background layout artists and color stylists (which is usually compiled into a workbook for their use), so that the resulting backgrounds are harmonious in tone with the character designs.

Traditional ink-and-paint and camera

Once the clean-ups and in between drawings for a sequence are completed, they are prepared for photography, a process known as ink-and-paint. Each drawing is then transferred from paper to a thin, clear sheet of plastic called a cel, so called because they were once made out of celluloid (acetate is now used). The outline of the drawing is inked or photocopied onto the cel, and gouache or a similar type of paint is used on the reverse sides of the cels to add colors in the appropriate shades. In many cases, characters will have more than one color scheme assigned to them; the usage of each one depends upon the mood and lighting of each scene. The transparent quality of the cel allows for each character or object in a frame to be animated on different cels, as the cel of one character can be seen underneath the cel of another; and the opaque background will be seen beneath all of the cels.

When an entire sequence has been transferred to cels, the photography process begins. Each cel involved in a frame of a sequence is laid on top of each other, with the background at the bottom of the stack. A piece of glass is lowered onto the artwork in order to flatten any irregularities, and the composite image is then photographed by a special *animation camera*, also called *rostrum camera*. The cels are removed, and the process repeats for the next frame until each frame in the sequence has been photographed. Each cel has registration holes, small holes along the top or bottom edge of the cel, which allow the cel to be placed on corresponding *peg bars* before the camera to ensure that each cel aligns with the one before it; if the cells are not aligned in such a manner, the animation, when played at full speed, will appear "jittery." Sometimes, frames may need to be photographed more than once, in order to implement superimpositions and other camera effects. Pans are created by either moving the camera, cels, or backgrounds one step at a time over a succession of frames.

As the scenes come out of final photography, they are spliced into the Leica reel, taking the place of the pencil animation. Once every sequence in the production has been photographed, the final film is sent for development and processing, while the final music and sound effects are added to the soundtrack. Again, editing is generally not done in animation, but if it is required it is done at this time, before the final print of the film is ready for duplication or broadcast.

Digital ink and paint

It should be noted that the actual "traditional" ink-and-paint process is no longer in use by any major animated productions at present. The current process, termed "digital ink and paint," is the same as traditional ink and paint until after the animation drawings are completed; instead of being transferred to cels, the animators' drawings are scanned into a computer, where they are colored and processed using one or more of a variety of software packages. The resulting drawings are composited in the computer over their respective backgrounds, which have also been scanned into the computer (if not digitally painted), and the computer outputs the final film by either exporting a digital video file, using a video cassette recorder, or printing to film using a high-resolution output device. Use of computers allows for easier exchange of artwork between departments, studios, and even countries and continents (in most low-budget American animated productions, the bulk of the animation is actually done by animators working in other countries, including Korea, Japan, Singapore, and India).

The last major feature film to use traditional ink and paint was Studio Ghibli's Princess Mononoke (1997); the last animated series to do so was Ed, Edd n Eddy. Digital ink and paint has been in use at Walt Disney Feature Animation since 1989, where it was used for the final rainbow shot in The Little Mermaid. All subsequent Disney animated features were digitally inked-and-painted, using Disney's proprietary CAPS (Computer Animation Production System) technology, developed primarily by one-time partner Pixar. Most other studios use one of a number of other high-end software packages such as Toonz or Toon Boom Studio, Animo, US Animation and even consumer-level applications such as Macromedia Flash.

Computers and video cameras

Computers and video cameras in traditional cel animation can also be used as tools without affecting the film directly, assisting the animators in their work and making the whole process faster and easier. Doing the layouts on a computer is much more effective than doing it the old original way. And video cameras gives the opportunity to see a "sneak preview" of the scenes and how they will look when finished, enabling the animators to correct and improve them without having to complete them first. This can be considered a digital form of pencil testing.

Techniques

The cel & limited animation

The cel is an important innovation to traditional animation, as it allows some parts of each frame to be repeated from frame to frame, thus saving labor. A simple example would be a scene with two characters on screen, one of which is talking and the other standing silently. Since the latter character is not moving, it can be displayed in this scene using only

one drawing, on one cel, while multiple drawings on multiple cels will be used to animate the speaking character.

For a more complex example, consider, a sequence in which a girl sets a plate upon a table. The table will stay still for the entire sequence, so it can be drawn as part of the background. The plate can be drawn along with the character as the character places it on the table. However, after the plate is on the table, the plate will no longer move, although the girl will continue to move as she draws her arm away from the plate. In this example, after the girl puts the plate down, the plate can then be drawn on a separate cel from the girl. Further frames will feature new cels of the girl, but the plate does not have to be redrawn as it is not moving; the same cel of the plate can be used in each remaining frame that it is still upon the table. The cel paints were actually manufactured in shaded versions of each color to compensate for the extra layer of cel added between the image and the camera, in this example the still plate would be painted slightly brighter to compensate for being moved one layer down.

In very early cartoons made before the use of the cel, such as Gertie the Dinosaur (1914), the entire frame, including the background and all characters and items, were drawn on a single sheet of paper, then photographed. Everything had to be redrawn for each frame containing movements. This led to a "jittery" appearance; imagine seeing a sequence of drawings of a mountain, each one slightly different from the one proceeding it. The pre-cel animation was later improved by using techniques like the slash method invented by Raoul Barre; the background and the animated objects were drawn on separate papers. A frame was made by removing all the blank parts of the papers where the objects were drawn before being placed on top of the backgrounds and finally photographed. The cel animation process was invented by Earl Hurd and John Bray in 1915.

In lower-budget productions, this "shortcut" is used in a greater capacity. For example, in a scene in which a man is sitting in a chair and talking, the chair and the body of the man may be the same in every frame; only his head is redrawn, or perhaps even his head stays the same while only his mouth moves. This is known as **limited animation**. The process was popularized in theatrical cartoons by UPA and used in most television animation, especially that of Hanna-Barbera. The end result does not look very lifelike, but is inexpensive to produce, and therefore allows cartoons to be made on small television budgets.

Animation loops

Creating animation loops or animation cycles is a labor-saving technique for animating repetitive motions, such as a character walking or a breeze blowing through the trees. In the case of walking, the character is animated taking a step with their right foot, then a step with their left foot. The loop is created so that, when the sequence repeats, the motion is seamless. However, since an animation loop essentially uses the same bit of animation over and over again, they are easily detected and can in fact become distracting to an audience. In general, they are used only sparingly by productions with moderate or high budgets.

Ryan Larkin's 1969 Academy Award nominated National Film Board of Canada short Walking makes creative use of loops. In addition, a promotional music video featuring the

Soul Coughing song "Circles" poked fun at animation loops as they are often seen in The Flintstones, in which Fred and Barney, supposedly walking in a house, wonder why they keep passing the same table and vase over and over again.

Multiplane camera

The multiplane camera is a tool used to add depth to scenes in 2D animated movies, called the multiplane effect. This visual phenomena is also called the parallax process. The art are placed on different layers of glass plates, in this way realistic backgrounds and foregrounds can be made. The panorama views in Pinocchio is a well known example on how impressive it can appear. Different versions of the camera has been made through time, but the best known and most famous is the one used by the Walt Disney Studio. Another one was made by Fleischer Studios, and called a tabletop. Miniature sets made of paper cutouts was placed in front of the camera, and the cels between them, creating visually realistic scenes. Others who made their own multiplane camera was Ub Iwerks and Don Bluth. Today it is no longer needed as computers can give the same results.

Hand inking

Originally the cels were inked by hand by first laying them over the artists drawings, and then the inkers traced the outlines of the artwork onto the cels, using different colors. With the invention of xerography, hand inking was no longer needed, and this was reflected by the animation's visual style. Yet it is said to still be in use in areas like animated commercials, even if animated features and series have left it a long time ago.

Xerography

Applied to animation by Ub Iwerks, the electrostatic copying technique called xerography allowed the drawings to be copied directly onto the cels, leaving only the coloring to the inkers. This saved time and money, and it also made it possible to put in more details and to control the size of the xeroxed objects and characters (this replaced the little known, and seldom used, photographic lines technique at Disney, used to reduce the size of animation when needed). At first it resulted in a more sketchy look, but the method was improved later. Instead of using black lines only, cels with lines in different colors were also possible, using colored toner powder.

The xerographic method was first used by Disney in the short film Goliath II, while the first feature using this process was One Hundred and One Dalmatians (1961). The graphic style of this film was strongly influenced by the process. Some hand inking was still used together with xerography in this and subsequent films when distinct colored lines were needed.

This automatic cel printing technique could be used for other things than just transferring the animators art. A method that was related to conventional rotoscoping also became possible. If the movie was supposed to contain inanimate objects like a car or a boat, a small live action model of the object(s) was built. Then it was painted white and the edges painted with thin black lines. The object was then filmed like it was meant to move in the finished movie, and prints of the film was transferred to cels, showing a model made up of the painted black lines. (A notable example of this is Cruella's car in One Hundred and One Dalmatians.) The process of printing 3D objects onto cels was greatly improved when computer graphics advanced enough to allow the creation of three dimensional computer generated objects that could be manipulated in any way the animators wanted, and then transfer the outlines to the cels.

The APT process

Invented by David W. Spencer for the movie The Black Cauldron, the APT (Animation Photo Transfer) process was a new breakthrough in how to transfer the artists' work onto cels. Basically, the process was a modification of a repro-photographic process; the drawings were photographed on high-contrast "litho" film, and the resulting negative was copied onto a plastic sheet which was originally covered with a dye, which was removed from the unexposed portion by a development process, leaving the lines. This material was available in many colors. Spencer received a Technical award from the Motion Picture Academy for developing this process.

Cel overlay

A cel with inanimate objects made to make the impression of a foreground when laid on top of a ready frame. This creates the illusion of depth, but not as much as a multiplane camera would. A special version of cel overlay is called line overlay, made to complete the background instead of making the foreground, and was invented to deal with the sketchy appearance of xeroxed drawings. The background was first painted as shapes and figures in flat colors, containing rather few details. Next a cel with detailed black lines was laid directly over it, each line drawn to add more information to the underlaying shape or figure, giving the background the complexity it needed. In this way the visual style of the background will match the visual style of the xeroxed parts of the animation. As the xerographic process evolved, line overlay was left behind.

Computers and traditional animation

Though the process described above is the traditional animation process, painting cels is becoming increasingly rare as the computer moves into the animation studio. Sometimes, animators will now draw directly into a computer using a graphics tablet or similar device.

Though outline drawings are done in a similar manner as they would be on paper (still, many professional animators often prefer drawing on paper, since it gives better control of subtle lines), the computer makes it very fast and simple to paint color into those outlines, thus saving much time and labor in the animation process. The drawings are composited in a computer program on many transparent "layers" much the same way as they are with cels, and made into a sequence of images which may then be transferred onto film or converted to a digital video format.

Though traditional animation is now commonly done with computers, it is important to differentiate computer-assisted traditional animation from 3D computer animation, such as Toy Story and ReBoot. However, often traditional animation and 3D computer animation will be used together, as in Don Bluth's Titan A.E. and Disney's Tarzan and Treasure Planet.

Interestingly, the process has now come full-circle, and many modern video games such as Viewtiful Joe, The Legend of Zelda: The Wind Waker and others use "cel-shading" animation filters to make their full 3D animation appear as though it were drawn in a traditional cel style. This technique has recently also been used in the animated movie Appleseed, and was integrated with cel animation in the FOX animated series Futurama.

Rotoscoping

Rotoscoping is a method of traditional animation invented by Max Fleischer in 1915, in which animation is "traced" over actual film footage of actors and scenery. Traditionally, the live action will be printed out frame by frame and registered. Another piece of paper is then placed over the live action printouts and the action is traced frame by frame using a lightbox. The end result still looks hand drawn but the motion will be remarkably lifelike. Waking Life is a full-length, rotoscoped animated movie, as is American Pop by Ralph Bakshi. The popular music video for A-ha's song "Take On Me" also featured rotoscoped animation, along with live action. In most cases, rotoscoping is mainly used as a guide to aide the animation of realistically rendered human beings, as in Snow White and the Seven Dwarfs, Sleeping Beauty, Pocahontas, and Anastasia.

Live-action hybrids

Similar to the computer animation and traditional animation hybrids described above, occasionally a production will marry both live-action and animated footage. The live-action parts of these productions are usually filmed first, the actors pretending that they are interacting with the animated characters, props, or scenery; animation will then be added into the footage later to make it appear as if it has always been there. Like rotoscoping, this method is rarely used, but when it is, it can be done to terrific effect, immersing the audience in a fantasy world where humans and cartoons co-exist. Early examples include the silent Out of the Inkwell (begun in 1919) cartoons by Max Fleischer and Walt Disney's Alice Comedies (begun in 1923). Live-action and animation were later combined to successful effect in features such as The Three Caballeros (1945), Anchors Aweigh (1945), Song of the South (1946), Mary Poppins (1964), Heavy Traffic (1973), Who Framed Roger Rabbit (1988), and Space Jam (1996). Other significant live-action hybrids include the music video for Paula Abdul's hit song "Opposites Attract" and numerous television commercials, including those for cereals such as Honey Nut Cheerios, Trix, and Rice Krispies.

Special effects animation

See also: Special effects#Special effects animation
Besides traditional animated characters, objects and backgrounds, many other techniques are used to create special elements such as smoke, lightning and "magic", and to give the animation in general a distinct visual appearance.

Notable examples can be found in movies such as Fantasia, The Little Mermaid and The Secret of NIMH. Today the special effects are mostly done with computers, but earlier they had to be done by hand. To produce these effects, the animators used different techniques, such as dry brush, airbrush, charcoal, grease pencil, backlit animation or, during shooting, the cameraman used multiple exposures with diffusing screens, filters or gels. For instance, the Nutcracker Suite segment in Fantasia has a fairy sequence where stippled cels are used, creating a soft pastel look.

See also

- Animation
  - Computer animation
- Computer generated imagery
- Storyboard

Categories: *Animation*
History of animation | Adult animation | Animated cartoon | Animated series | Superhero | Amerime | Animation camera | Animation stand | Anime | Avar | Background artist | Brickmation | Cartoon physics | Cartoon pornography | Cel | Character animation | Computer

animation | Crowd simulation | Cutout animation | Drawn on film animation | Flip book | Full motion video | Funny animal | Go motion | Independent animation | Leica reel | Limited animation | Live-action/animated film | Machinima | Notable anime | Onion skinning | Performance capture | Pinscreen animation | Pixilation | PowerPoint animation | Previsualization | Progressive animation | Rostrum camera | Rotoscope | Silhouette animation | Special effect | Squigglevision | Stop motion | Storyboard | Strata-cut animation | Syncro-Vox | Traditional animation

Film awards

Academy Awards | Cannes Film Festival

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This is a list of groups, organizations and festivals that recognize achievements in *cinema*, usually by awarding various prizes. The awards sometimes also have popular unofficial names (such as the 'Oscar' for Hollywood's *Academy Awards*), which are mentioned if applicable. Many awards are simply identified by the name of the group presenting the award.

Awards have been divided into three major categories: critics' awards, voted on (usually annually) by a group of *critics*; festival awards, awards presented to the best *film* shown in a particular *film festival*; and industry awards, which are selected by professionals working in some branch of the movie industry.

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Significant Critics' awards

Australia

- Film Critics Circle of Australia (FCCA)

Canada

- Toronto Film Critics Association (TFCA)
- Vancouver Film Critics Circle (VFCC)

France

- French Union of Film Critics
- Louis Delluc Prize

Internet

- Cinemarati Awards
Online Film Critics Society
Online Motion Picture Academy

Skander Halim Memorial Movie Survey
Italian Online Movie Awards

United Kingdom

- Evening Standard British Film Awards
London Film Critics Circle

Germany

Fipresci - The international federation of film critics

United States

American Film Institute (AFI Awards)
- Boston Society of Film Critics (BSFC)
- Broadcast Film Critics Association (BFCA)
- Central Ohio Film Critics Association (COFCA)
- Chicago Film Critics Association (CFCA)
- Dallas-Fort Worth Film Critics Association (DFWFCA)
- Florida Film Critics Circle (FFCC)
- Golden Raspberry Awards (a.k.a. the Razzies)
- Iowa Film Critics (IFC)
- Kansas City Film Critics Circle (KCFCC)
- Las Vegas Film Critics Society (LVFCS)
- Los Angeles Film Critics Association (LAFCA)
- National Society of Film Critics (NSFC)
- National Board of Review (NBR)
- New York Film Critics Circle (NYFCC)
- Phoenix Film Critics Society (PFCS)
- San Diego Film Critics Society (SDFCS)
- San Francisco Film Critics Circle (SFFCC)
- Santa Fe Film Critics Circle
- Seattle Film Critics (SFC)
- Southeastern Film Critics Association (SEFCA)
- St. Louis Film Critics
- Washington Area Film Critics Association (WAFCA)

Significant Festival awards

(This is not intended to be a complete list of film festivals, but to showcase the distinctively named awards given at some festivals.)

Canada

- Montreal World Film Festival
  - Grand Prix des Ameriques (best picture)

Czech Republic

- Karlovy Vary International Film Festival
  - Crystal Globe (best picture)

France

- Cannes Film Festival
  - Palme d'Or (best picture)
  - Grand Prize (best picture runner up)
  - Camera d'Or (best first picture)

Germany

- Berlin International Film Festival
  - Golden Bear (best picture)
  - Silver Bear (jury grand prize, director, actor and actress)

Greece

- Thessaloniki International Film Festival
  - Golden Alexander (best picture)

Italy

- [Venice International Film Festival](#)
  - Golden Lion (best picture)
  - Coppa Volpi (best actor and actress)

Norway

- Norwegian International Film Festival
  o Amanda (various categories)

Russia

- Moscow International Film Festival
  o Saint George Slaying the Dragon

Spain

- San Sebastian Film Festival
  o Golden Shell (best picture)

Sweden

- Stockholm International Film Festival
  o Bronze Horse (best picture)

Switzerland

- Locarno International Film Festival
  o Golden Leopard (best picture)
  o Silver Leopard (best picture)
  o Bronze Leopard (best actor and actress)

United Kingdom

- Dinard British Film Festival
  o Golden Hitchcock (best picture)
- London Film Festival
  o British Film Institute Sutherland Trophy (best picture)

United States

- Chicago International Film Festival

o Gold Hugo (best picture)
o Silver Hugo (picture runner-up, actor, actress, director and cinematography)
- Sundance Film Festival
o Grand Jury Prize
o Audience Award
- Hawaii International Film Festival
o Golden Maile (best picture)
- Seattle International Film Festival
o Golden Space Needle (best picture)

Industry awards

Australia

- Australian Film Institute Awards

Canada

- Academy of Canadian Cinema and Television
  o Genie Awards
 Gemini Awards
 Prix Gemeaux

Europe

- European Film Academy
  o European Film Awards (formerly the Felix)

France

- Cesar Awards
- Lumieres de Paris Awards

Germany

- German Film Awards
- German Screen Awards

Hong Kong

- Hong Kong Film Awards
Golden Bauhinia Awards

International

- International Documentary Association Awards
World Soundtrack Awards
World Stunt Awards

Ireland

- Irish Film and Television Academy Awards

Israel

- Israeli Film and Television Academy Awards

Italy

- David di Donatello Awards
- Nastro d'Argento Awards

Japan

- Japanese Academy Awards

Mexico

- Ariel Awards

Russia

- Nika   Award
Golden Eagle Award

South Korea

- Grand Bell Awards

Spain

- Goya Awards

Sweden

- Guldbagga Awards

Switzerland

- Swiss Film Awards

Taiwan

- Golden Horse Film Festival and Awards

United Kingdom

- British Academy of Film and Television Arts (BAFTA)
  - British Academy Film Awards
- British Independent Film Awards

United States

- Academy of Motion Picture Arts and Sciences
  - *Academy Awards*, popularly known as the Oscars
- Academy of Science Fiction, Fantasy and Horror Films

- o Saturn Award
- American Choreography Awards

American Cinema Editors Golden Reels
American Society of Cinematographers
Art Directors Guild
ASCAP (American Society of Composers, Authors, and Publishers) Film and Television Awards
AVN (Adult Video News) Awards
BMI Film Music Awards
Casting Society of America
Cinema Audio Society
Costume Designers Guild
Directors Guild of America Awards
EDI Reel Awards
Golden Trailers

- Hollywood Foreign Press Association
- o Golden Globe Awards
- Hollywood Makeup and Hairstylist Guild

Hollywood Reporter Key Art Awards
Hollywood Reporter YoungStar
Independent Spirit Awards

- International Animated Film Society / ASIFA-Hollywood
- o Annie Awards
- International Press Academy
- o Satellite Awards
- Motion Picture Sound Editors

NAACP Image Awards
Producers Guild of America Awards
Publicists Guild of America Awards
Screen Actors Guild Awards
ShoWest/National Association of Theatre Owners Convention
USC Scripter Award
Visual Effects Society Awards

- Writers Guild of America
- o Writers Guild Awards

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Academy Awards

The Academy Awards, popularly known as the Oscars, are the most prominent *film* awards in the United States and most watched awards ceremony in the world. The Awards are granted by the Academy of Motion Picture Arts and Sciences, a professional honorary organization which, as of 2003, had a voting membership of 5,816. Actors (with a membership of 1,311) make up the largest voting bloc. The votes have been tabulated and certified by the auditing firm PricewaterhouseCoopers for 72 years, close to the awards' inception. They are intended for the films and persons the Academy believes have the top achievements of the year.

The 78th Academy Awards were the most recent ceremony and the next ceremony, the 79th Academy Awards, will take place on February 25, 2007, at the Kodak Theatre in Hollywood. The annual Oscar presentation has been held since 1929.

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The Oscar

The official name of the Oscar statuette is the Academy Award of Merit. Made of gold-plated britannium on a black marble base, it is 13.5 inches (34 cm) tall, weighs 8.5 lb (3.85 kg) and depicts a knight holding a crusader's sword standing on a reel of film with five spokes, signifying the original branches of the Academy: Actors,Writers, Directors, Producers and Technicians.. MGM's art director Cedric Gibbons, one of the original Academy members, supervised the design of the award trophy by printing the design on scroll. Then sculptor George Stanley sculpted Gibbons' design in clay, and Alex Smith cast the statue in tin and copper and then gold-plated it over a composition of 92.5 percent tin and 7.5 percent copper (Levy 2003). The only addition to the Oscar since it was created is a minor streamlining of the base (Levy 2003).

The root of the name "Oscar" is contested. One biography of Bette Davis claims that she named the Oscar after her first husband, bandleader Harmon Oscar Nelson. Another claimed origin is that of the Academy's Executive Secretary, Margaret Herrick, who first saw the award in 1931 and made reference of the statuette reminding her of her Uncle Oscar (Levy 2003). Columnist Sidney Skolsky was present during Herrick's naming and seized the name in his byline, "Employees have affectionately dubbed their famous statuette "Oscar" (Levy 2003).

However it came to be, both Oscar and Academy Award are registered trademarks of the Academy, and are fiercely protected by the Academy through litigation and threats therof. The Academy's domain name is oscars.org and the official Web site for the Awards is at oscar.com.

Since 1950 the statuettes have been legally encumbered by the requirement that neither winners nor their heirs may sell the statuettes without first offering to sell them back to the Academy for $1. If a winner refuses to agree to this then the Academy keeps the statuette. Academy Awards not protected by this agreement have been sold in public auctions and private meeting for six figure transactions (Levy 2003).

Membership

Academy membership may be obtained by a competitive nomination (however, the nominee must be invited to join) or a member may submit a name. The Academy does not publicly disclose its membership, although past press releases have announced the names of those who have been invited to join. If a person not yet a member is nominated in more than one category in a single year, he/she must choose which branch to join when he/she accepts membership.[2]

Nominations

Today, according to Rules 2 and 3 of the official Academy Awards Rules, a film has to open in the previous calendar year (from midnight January 1 to midnight December 31) in Los Angeles County, California, to qualify. Rule 2 states that a film must be "feature-length" (defined as at least 40 minutes) to qualify for an award (except for Short Subject awards, of course). It must also exist either on a 35mm or 70mm film print OR on a 24fps or 48fps progressive scan digital film print with a native resolution no lower than 1280x1024.

The members of the various branches nominate those in their respective fields (actors are nominated by the actors' branch, etc.) while all members may submit nominees for Best Picture. The winners are then determined by a second round of voting in which all members are then allowed to vote in all categories.

Awards night

The major awards are given out at a live televised ceremony, most commonly in March following the relevant calendar year, and 6 weeks after the announcement of the nominees. This is an elaborate extravaganza, with the invited guests walking up the red carpet in the creations of the most prominent fashion designers of the day. It is estimated that over one billion people watch the Academy Awards either live or recorded each year (Levy 2003). The advertising revenues realized by the event is the sole source of the Academy's yearly budget.

The Awards show was first televised on NBC in 1953. NBC broadcast them until 1960 when the ABC Network took over the broadcasting job until 1971 when NBC reassumed the broadcast. ABC again took over broadcast duties in 1976 and is under contract to do so through the year 2008.

After more than 50 years of being held in late March or early April, the ceremonies were moved up to late February or early March starting in 2004, possibly to avoid ratings conflicts with other TV events such as the NCAA Basketball Tournament.

Awards

Academy Award of Merit

Current Awards

Some awards are for a film as a whole, some are for an aspect of a film.
Best Picture – 1928 to present
Best Leading Actor – 1928 to present
Best Leading Actress – 1928 to present
Best Supporting Actor – 1936 to present
Best Supporting Actress – 1936 to present
Best Animated Feature – 2001 to present
Best Art Direction – 1928 to present (also called Interior or Set Decoration)
Best Cinematography – 1928 to present
Best Costume Design – 1948 to present
Best Director – 1928 to present
Best Documentary Feature
Best Documentary Short Subject
Best Film Editing – 1935 to present
Best Foreign Language Film – 1947 to present
Best Makeup – 1981 to present

Best Original Song – 1934 to present
Best Original Score – 1934 to present
Best Animated Short Film – 1931 to present
Best Live Action Short Film
Best Sound Mixing – 1930 to present
Best Sound Editing – 1963 to present
Best Visual Effects – 1939 to present
Best Adapted Screenplay – 1928 to present
Best Original Screenplay – 1940 to present

Retired Awards

Best Assistant Director – 1933 to 1937
Best Dance Direction – 1935 to 1937
Best Engineering Effects – 1928 only
Best Score -- Adaptation or Treatment
Best Short Film - Color – 1936 and 1937
Best Short Film - Live Action - 2 Reels – 1936 to 1956
Best Short Film - Novelty – 1932 to 1935
Best Original Story – 1928 to 1956
Best Title Writing – 1928 only
Best Unique and Artistic Quality of Production – 1928 only
In the first year of the awards, the Best Director category was split into separate Drama and Comedy categories. At times, the Best Original Score category has been split into separate Drama and Comedy/Musical categories. Today, the Best Original Score category is one category. From the 1930s through the 1960s, the Cinematography, Art Direction, and Costume Design awards were split into separate categories for black and white and color films.

Special Awards

These awards are voted on by special committees, rather than by the Academy membership as a whole.

Current Awards

Academy Honorary Award – 1928 to present
Academy Special Achievement Award
Academy Award, Scientific or Technical – 1931 to present at three levels
The Irving G. Thalberg Memorial Award – 1938 to present

The Jean Hersholt Humanitarian Award
Gordon E. Sawyer Award

Retired Awards

Academy Juvenile Award – 1934 to 1960
Best Comedy

Criticism

All award shows in general receive criticism because of differing tastes. It is simply not possible for everyone to be happy with the winner. But as the most prominent award show and certainly the most important, the Academy Awards over the years and especially in recent years have been the target of a considerable amount of criticism and controversy.

Critics have noted that many Best Picture Academy Award winners in the past have not stood the test of time. Several of these films (Cecil B. DeMille's The Greatest Show on Earth being the example often cited), they argue, have aged poorly and have little of the impact they did on initial release. In another example, critics have pointed out how poorly "Ben-Hur," the 1959 winner and at the time, one of the highest-grossing movies ever made, has lasted compared to other movies from 1959 such as , Rio Bravo and Imitation of Life.

Furthermore, several of the nominees which have lost Best Picture are regarded as masterpieces by many critics. The most obvious example is Citizen Kane, a film that was nominated for eight Oscars but won only one (Best Original Screenplay), and has since come to be regarded by movie buffs and academics as one of the greatest films of all time. Other examples include North by Northwest, and Star Wars. Critics have also noted that highly regarded films such as The Third Man, Singin' in the Rain, The Searchers, Vertigo, Touch of Evil, Some Like it Hot, Psycho, 2001:A Space Odyssey, Brazil, and Blue Velvet were not even nominated for best picture.

It has also been noted that films that go on to win Best Picture, with few exceptions, are dramas, romances, musicals, epics, or films that deal with serious social and political issues. Because of this critics argue that the Academy is biased against genre films such as *science fiction*, *western*, *animation*, *comedy*, and *horror*, regardless of artistic merit.

For instance, in the 78 years of the Academy's history, no science fiction film has ever won Best Picture, although a fantasy film, The Lord of the Rings: The Return of the King won Best Picture in 2003; and only one animated movie has actually been nominated for Best Picture (Beauty and the Beast). The Academy in 2001 created a separate category for Animated films. To date there have been few Westerns that have won Best Picture. John Ford, a four-time Oscar winner, is today highly regarded for his Western films yet none of the four films for which he won were Westerns.

A related criticism is that actors and actresses who came to prime primarily in comedy films have to succeed in dramatic films in order to be seriously regarded by the Academy. Only five actors have won Best Actor for playing a comedic role.

Another point of contention is the lack of consideration for non-English films for other categories than the Best Foreign Language Film category: very few foreign films have been nominated for any of the other categories, regardless of artistic merit. Thus the Academy Award for Best Picture is actually the "Academy Award for English-language Best Picture".

Several directors who have been acknowledged as masters (such as Ingmar Bergman, Federico Fellini, Alfred Hitchcock, Akira Kurosawa, Stanley Kubrick, and Martin Scorsese) have never won the Best Director award.

A more objective criticism is the increasing influence of lobbying for specific films by the producers and companies behind those films, so that the awards tend to reflect lobbying efforts at the partial expense of reflecting the merits of the film.

Finally, in *this article*, the actual Academy voting process is called into question, bringing light to a subject many in Hollywood are aware of but few discuss.

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Cannes Film Festival

Back

The Cannes Film Festival (French: le Festival international du film de Cannes or simply le Festival de Cannes), founded in 1939, is the world's most prestigious *film festival*. The festival is held annually in the resort town of Cannes, in the south of France.

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History

At the end of the year 1930, shocked by the interference of the fascist governments of Germany and Italy in the selection of films for Mostra de Venise, Jean Zay, the French Minister of National Education, decided, on the proposal of Philippe Erlanger, to create an international cinematographic festival in Cannes. In June 1939, Louis Lumière agreed to be the president of the first festival, set to begin on September 1, 1939. The declaration of war against Germany by France and the United Kingdom on September 3, 1939, however, postponed the festival's premiere.

The festival was relaunched in 1946 and held from September 20, 1946 to October 5, 1946 in the old casino in Cannes.

The festival wasn't held in 1948 or 1950 on account of budgetary problems. In 1949 the Palais des Festivals was inaugurated. The original Palais was replaced by a new one in 1983.

The 1968 festival was halted on May 19, 1968. The day before, Louis Malle (president of the jury), François Truffaut, Claude Berri, Jean-Gabriel Albicocco, Claude Lelouch, Roman PolaDski and Jean-Luc Godard took over the large room of the Palais and interrupted the projection of film in solidarity with students and labor on strike throughout France.

The 59th Cannes Film Festival was held from May 17, 2006 to May 28, 2006. The famous Hong Kong director, Wong Kar-Wai, was the president of the jury for feature films. He was also the first Chinese president in the Festival's history. Wong Kar-Wai won the Best Director award in 1997 for the film Happy Together.

Impact

The festival has become an important showcase for European films. Jill Forbes and Sarah Street argue in European Cinema: An Introduction, that Cannes "became...extremely important for critical and commercial interests and for European attempts to sell films on the basis of their artistic quality" (page 20).[1] Forbes and Street also point out that, along with other festivals such as Venice and Berlin, Cannes offers an opportunity to determine a particular country's image of its cinema and generally foster the notion that European cinema is "art" cinema.[1]

Additionally, given massive media exposure, the non-public festival is attended by many movie stars and is a popular venue for movie producers to launch their new films and attempt to sell their works to the distributors who come from all over the globe.

Awards

The most prestigious award given out at Cannes is the Palme d'Or ("Golden Palm") for the best film. The jury of the festival, made of a small international selection of movie professionals, grants other awards, including the Grand Prix ("Grand Prize") — the second most prestigious award. No film can receive more than one award, however one award from the list may be awarded jointly to more than one movie, with the exception of the Palme d'Or.

Feature films

- **Palme d'Or**

- **Grand Prix**

- **Prix de la mise en scène**

- **Prix du Jury**

- **Caméra d'Or**

- **Prix du scénario**

- **Prix d'interprétation féminine du Festival de Cannes**

- **Prix d'interprétation masculine du Festival de Cannes**

  - **Prix un certain regard**

Short films

- **Palme d'Or du Festival de Cannes - court métrage**

- **Prix du Jury - court métrage**

Cannes portrayed on film

Evening in Byzantium (1978). The film festival is overtaken by terrorists. Directed by Jerry London and starring Glenn Ford and Eddie Albert. From a novel by Irwin Shaw.
Almost Perfect Affair (1979). A romantic comedy about an affair between a filmmaker and a producer's wife, set during the film festival. Starring Keith Carradine.
La Cité de la peur (1994). Comedy. Directed by Alain Berberian. Starring Alain Chabat, Chantal Lauby, Gérard Darmon.
Grosse Fatigue (1994). Comedy.
Festival in Cannes (2001). Entertainment industry farce about filmmakers trying to make deals during the Cannes Film Festival. Directed by Henry Jaglom and starring Greta Scacchi, Maximilian Schell and Ron Silver.

Femme Fatale (2002). After pulling off a risky heist during the Cannes Film Festival, Laure double-crosses her partners and tries to disappear by assuming the identity of a dead woman. Directed by Brian De Palma and starring Rebecca Romijn and Antonio Banderas.

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Academy Awards | Cannes Film Festival

Movie theater

A movie theater or cinema is a venue, usually a building, for viewing *movies*. Most cinemas are commercial operations catering to the general public, which attend by purchasing a ticket. The film is projected with a movie projector onto a large projection screen at the front of the auditorium. Some movie theaters are now equipped for digital cinema projection, removing the need to create and transport a physical film print.

Contents

Spelling and alternate terms

Outside of North America most English-speaking countries use the term cinema, while "theatre" usually refers to live-performance venues. In the United States, the customary spelling is "theater", but the National Association of Theatre Owners uses the spelling "theatre" to refer to cinemas.

Colloquial expressions, mostly used for cinemas collectively, include the silver screen, the big screen (contrasted with the "small screen" of television) and (in England) the pics, the flicks, and the flea pit, which derives from the long standing belief that the seats were infested with fleas as they were so uncomfortable to sit on, resulting in frequent fidgeting.

A "screening room" usually refers to a small facility for viewing movies, often for the use of those involved in the production of motion pictures, or in large private residences.

History

The first theater dedicated exclusively to showing motion pictures was Vitascope Hall, established on Canal Street, New Orleans, Louisiana in 1896. The first permanent structure designed for screening of movies was Tally's Electric Theater, completed in 1902 in Los Angeles, California. The 1913 opening of the Regent Theater in New York City signalled a new respectability for the medium, and the start of the two-decade heyday of American cinema design. Los Angeles promoter Sid Grauman began the trend of theatre-as-destination with his ornate "Million Dollar Theatre" (the first to signify its primary use for motion pictures with the "theatre" spelling), which opened on Broadway in downtown Los Angeles in 1918. In the next ten years, as movie revenues exploded, independent promoters and movie studios (who owned their own proprietary chains until an antitrust ruling in 1948) raced to build the most lavish, elaborate, attractive theatres. These forms morphed into a unique architectural genre—the [movie palace](#)—a unique and extreme architectural genre which came to an end with the deepening of the Great Depression. The movie chains were also among the first industries to install air conditioning systems which gave the theatres an additional lure of comfort in the summer period.

Several *movie studios* achieved vertical integration by acquiring and constructing theatre chains. The so-called "Big Five" theatre chains of the 1920s and 1930s were all owned by studios: Paramount, Warner, Loews (owned by Metro-Goldwyn-Mayer), Fox, and RKO. All were broken up as a result of the U.S. Supreme Court's ruling in the 1948 United States v. Paramount Pictures, Inc. anti-trust case.

Design

Traditionally a movie theater, like a stage theater, consists of a single auditorium with rows of comfortable seats, as well as a lobby area containing a box office for buying tickets, a counter and/or selfservice facilities for buying snacks and drinks, and washrooms. Stage theaters are sometimes converted into movie theatres by placing a screen in front of the stage and adding a projector; this conversion may be permanent, or temporary for purposes such as showing art house fare to an audience accustomed to plays. The familiar characteristics of relatively low admission and open seating can be traced to Samuel "Roxy" Rothapfel, an early movie theater impresario. Many of these early theatres contain a balcony, an elevated platform above the theater's rearmost seats. The rearward main floor "loge" seats were sometimes larger, softer, and more widely spaced and sold for a higher price.

In conventional low pitch viewing floors the preferred seating arrangement is to use staggered rows. While a less efficient use of floor space this allows a somewhat improved sight line between the patrons seated in the next row toward the screen, provided they do not lean toward one another.

So-called "stadium seating" is employed in many modern theaters. Originally employed for flat-screen IMAX viewing (which has a very tall screen) this feature has proven popular with theatre patrons as it allows a clear sight line over the seated occupants forward of the viewer.

There are often two aisles, one at the right, and one at the left; sometimes there is only one, at one side or in the center. Sometimes a center aisle splits into a right and left one through an aisle along a row. Also there is an aisle before the front row. Each step in the aisles is usually marked with a row of small lights.

Walking along a row without an aisle, passing other people is just possible, with or without them standing up, but not without causing some inconvenience.

Multiplex and Megaplex

While a few theatres with more than one screen already existed, Stanley Durwood of American Multi-Cinema (now AMC Theatres) pioneered what would become the multiplex in 1963. Durwood later claimed that "in 1962 he was standing in the lobby of his 600-seat Roxy in Kansas City mulling over its poor grosses when he realized he could double his box office by adding a second screen and still operate with the same size staff.[1] This insight arose from the fact that the real-time labor demands of a movie theatre are not constant. Rather, they come in bursts at the start and end of the movie. At the start, a large number of employees have to sell tickets, process tickets at an access point, sell food at the concession stand (a theatre's primary profit center), make sure the theatre is not overcrowded, and run the film projector. While the movie plays, a small number of employees are needed for security and access control, while the others are relatively idle. At the end of the movie, a number of employees are needed to clean the theatre for the next showing. When the start times for movie showings in several physically connected auditoriums are staggered correctly, one team can continually keep all of them operational with minimal downtime.

Since that time multiple-screen theatres have become the norm, with many existing venues also retrofitted into multiple auditoriums. A single lobby is shared between them (the term "cinema" or "theater" may then mean either the whole complex or a single auditorium; sometimes "screen" is used with the latter meaning). Sometimes a popular movie is shown on multiple screens at the same multiplex, reducing the choice of movies but offering more choice of viewing times. Two or three screens may be produced by dividing up an existing cinema, but newly built multiplexes usually have at least 6 to 8 screens. In these large modern theaters often an electronic display in the ticket hall shows a list of movies with starting time, auditorium number, admission rating, and whether it is sold out. Sometimes the number of remaing available seats is shown as well. At the entrance of each auditorium there is often a one-line display with the title of the movie. After the movie has started, it may already display the next show.

Although definitions vary, a very large, modern multiplex with 20 or more screens is usually called a *megaplex*. The first megaplex is generally considered to be the Kinepolis in Brussels, Belgium, which opened in 1988 with 25 screens and a seating capacity of 7500. The first megaplex in the United States was AMC Theatres' Grand 24 in Dallas, Texas, which opened in 1995. This triggered a wave of megaplexes construction across the country, financed in part by private equity money, causing a dramatic shift in the face of cities across America. In each town, a megaplex would often put the town's multiplexes out of business, and were often coupled with other big box stores that were reaching their zenith at the time.

This expansion was executed much too quickly, and almost all the major movie theatre companies went bankrupt at this time (although their operations were not much affected),

IMAX

IMAX is a system using oversized film to produce image quality far superior to conventional film. IMAX theaters require an oversized screen as well as special projectors. The first permanent IMAX theater was at Ontario Place in Toronto, Canada.

Drive-in

A *drive-in movie theatre* is basically an outdoor parking area with a screen at one end and a projection booth at the other. Moviegoers drive into the parking spaces which are usually provided with portable loudspeakers or the vehicle's sound system tunes to an FM station over which the soundtrack is played, and the movie is viewed through the car windscreen. Because of their outdoor nature drive-ins usually operate only after sunset, and are usually seasonal in operation. Drive-in movies were mainly found in the United States, and were especially popular in the 1950s and 1960s, but are now almost extinct.

Other venues

Some outdoor movie theatres are just cleared areas where the audience sits upon chairs or blankets and watch the movie on a temporary screen, or even the wall of a convenient building.

In the late 1990s, student organisations in universities and schools started to show movies in auditoriums equipped with multimedia projectors. Before the ubiquity of classic and modern films in DVD and VHS formats, student groups at large universities often sponsored screenings of films on 16 mm projectors in lecture halls as a way to raise money. Many small colleges also had student-run film groups that projected 16 mm films on a regular basis to students.

Some alternative methods of showing movies have been popular in the past. In the 1980s the introduction of VHS cassettes made possible video-salons, small rooms where visitors viewed the film on a large TV. These establishments were especially popular in the Soviet Union, where official distribution companies were slow to adapt to changing demand and so movie theatres could not show popular Hollywood and Asian films.

Movies are also commonly shown on airliners in flight, using large screens in each cabin or smaller screens for each group of rows or each individual seat; the airline company sometimes charges a fee for the headphones needed to hear the movie's sound. Movies can also be shown on trains.

Programming

Movie theaters may be classified by the type of movies shown:

- First-run theater: A theater that runs primarily mainstream film fare from the major film companies and *distributors*, during the initial release period of each film.
- Second-run or discount theater: A theater that runs films that have been pulled from the first-run theaters and presented at a lower ticket price. (These are sometimes known as dollar theaters.)
- Repertoire/repertory theater or art house: A theater that presents more alternative and *art films* as well as second-run and classic films.
- A sex theater or adult theater specializes in showing *pornographic movies*.
- IMAX theaters can show conventional movies, but the major benefits of the IMAX system are only available when showing movies filmed using it. While a few mainstream feature films have been produced in IMAX, IMAX movies are often *documentaries* featuring spectacular natural scenery, and may be limited to the 45-minute length of a single reel of IMAX film.

Presentation

Historically, many movie theatres presented a number of shorter items in addition to the featured movie. This might include a newsreel and *cartoon shorts* (many classic cartoons such as Bugs Bunny and Mickey Mouse were created for this purpose). Some theatres ran on continuous showings, where the same items would repeat throughout the day, with patrons arriving and departing at any time rather than having distinct entrance and exit cycles. Newsreels gradually became obsolete by the 1960's with the rise of television news, and most material now shown prior to a feature film is of a commercial or promotional nature.

A typical modern theatre presents commercial advertising shorts, then *movie trailers*, and then the feature film. Advertised start times are usually for the entire programme or session, not the feature itself.[2]

Thus people who want to avoid commercials might want to enter later, and those who want to avoid the trailers, again later. This is easiest and causes the least inconvenience when it is not crowded, and/or one is not very choosy about where one wants to sit. If one has a ticket for a specific seat (see below) one is formally assured of that, but it is still inconvenient and disturbing to find and claim it during the commercials and trailers, unless it is near an aisle.

Some movie theaters have some kind of break during the presentation. There may also be a break between the introductory material and the feature. Double features usually consist of two feature films sold as one admission, with a break in between. Some countries such as the Netherlands have a tradition of incorporating an intermission in regular feature presentations[3], while in North America this is very rare, and usually limited to special circumstances involving extremely long movies.

Pricing and Admission

In order to obtain admission to a movie theater, the prospective theater-goer must usually purchase a ticket, which may be for an arbitrary seat ("open" or "free" seating) or for a specific one. Movie theaters in North America generally have open seating. Movie theaters in Europe can have free seating or have seating systems where the attendee can pick seats from a screen.

The price of a ticket may be discounted during off-peak times e.g. for matinées, and higher at busy times, typically evenings and/or weekends. Almost all movie theaters employ economic price discrimination: tickets for youth, students, and seniors are typically cheaper. Some movie theaters and chains sell passes for unlimited entrance. Some examples:

- "Pathé Unlimited Card" (PUC) for the chain of 12 multi- and megaplex theatres of Pathé in the Netherlands (100 screens), for 17.50 euro/month; there are 15,000 pass holders (April 2006)
- "Unlimited Card" for the chain of movie theaters of Cineworld (formerly UGC) in the UK and Ireland, for 14 pounds/month, or 11 pounds excluding those in London West
- Carte "Le Pass" for the chain of movie theatres of Pathé/Gaumont in Paris, for 20 euro/month; ditto for each of a number of other French cities (same price, even though the pass is valid for much fewer screens)
- "UGC Illimité" pass for all UGC movie theaters in France, for 18 euro/month, and an entrance fee of 30 euro.
- "UGC Unlimited" pass for the four UGC movie theaters in Belgium, for 15 euro/month
- "SF Movie Passport" pass for all the movies shown in SF Cinema City Organization theaters (?)(in Thailand), valid for a month for one person and one show per movie, at the price of THB 800 or eqv USD 20

Note that in Thailand there is the restriction of one show per movie, while in the Netherlands one can see any movie as many times as one wants.

Age restrictions

Admission to a movie may also be restricted by a *motion picture rating system*. According to such systems, children or teenagers below a certain age may be forbidden access to theaters showing certain movies, or only admitted when accompanied by a parent or other adult.

Movie hopping

In some movie theater complexes, the theaters are arranged such that tickets are checked at the entrance into the entire plaza, rather than before each theater. This has led to movie

hopping, also called theater hopping, the practice of buying a ticket for one film and illicitly attending additional showings within the complex without buying the required tickets. Younger patrons may also use this practice to enter auditoriums showing age-restricted movies. In some cases there may be an additional ticket inspection for those entering an auditorium to prevent this from happening.

Movie theater culture

Movie theaters are associated with dating, 3D glasses, popcorn and expensive treats. It is also more culturally accepted to throw and leave your garbage on the floor in a movie theater, than elsewhere. Movie theatres are notorious for sticky floors.

Intimacy

Sometimes couples go to a movie theater for the additional reason that it provides the possibility of some physical intimacy, where the dark provides some privacy (with additional privacy in the back-row), i.e., the same amount of intimacy is a lesser form of public display of affection. This applies in particular for young people who still live with their parents, and these parents tend to monitor and/or forbid certain activities, and in the case of other social or even legal problems with PDA. Compared with being together in a room without other people, it may also be reassuring for one or both of the couple (and for parents) that the intimacy is necessarily limited.

Arm rests pose a hindrance to intimacy. Some theaters have love seats: seats for two without an armrest in the middle. The most modern theaters have movable armrests throughout the theater that when down can hold a food container as well as act as an armrest or partition between the seats and when up allow closer contact between the couple. More expensive theaters may have large comfortable sofas.

Lobby, food and drinks

Movie theaters usually sell various snack foods and drinks; the points of sale are called concession stands. There may be a counter, selfservice where one pays at the counter, and/or coin-operated machines. Sometimes the area of sale is more like a self-service shop than a lobby (it is not suitable for consuming the goods), and one pays at the check-out between the shop and the area with the screens.

The facilities for buying snacks and drinks often represent the theater's primary source of profit; movie studios in the U.S. traditionally drive hard bargains entitling them to more than 70, 80, or 90% of the gross ticket revenue during the first week (and then the balance changes in 10% increments per week from there). Some movie theaters forbid eating and drinking inside the viewing room (restricting such activities to the lobby), while others encourage it, e.g. by selling large portions of popcorn; however, also in that case bringing

one's own food and drinks may be forbidden. Concessions is currently a huge area of expansion with many companies in the U.S. offering a wider range of snacks, including hot dogs and nachos. The noise of people eating, including the opening of wrappers, is frowned upon by some moviegoers.

The lobby may be before or after the ticket check. If it is after, sometimes entrance to the lobby is only allowed from a limited time, e.g. half an hour, before the movie starts.

It is quite common for the lobby to include an arcade game area.

Business practice controversies

- Advertising - Many filmgoers complain about commercial advertising shorts, arguing that their absence would be one of the main advantages of going to a movie theater. Other critics such as Roger Ebert have expressed concerns that these advertisements, plus an excessive number of *movie trailers* could lead to pressure to restrict the preferred length of the feature films themselves to facilitate playing schedules. So far, the theatre companies have typically been highly resistant to these complaints, citing the need for the supplementary income. Some chains like Famous Players have compromised with the commercials restricted to being shown before the scheduled start time for the trailers and the feature film.

- Presentation - Another major recent concern is that the dramatic improvements in stereo sound systems have led to cinemas playing the soundtracks of presented films at unacceptably high volume levels. Usually, the trailers are presented at a very high sound level, presumably to overcome the sounds of a busy crowd. The sound is not adjusted downward for a sparsely occupied theater, and some patrons employ earplugs for the trailer period.

- Piracy - In recent years cinemas have started to show warnings, before the movie starts, against using cameras and camcorders during the movie. These warnings threaten customers with being removed from the cinema and arrest by the police. This example was shown at cinemas in the United Kingdom:

You are not permitted to use any camera or recording equipment in this cinema. This will be treated as an attempt to breach copyright. Any person doing so can be ejected and such articles may be confiscated by the police. We ask the audience to be vigilant against any such activity and report any matters arousing suspicion to cinema staff. Thank you.

- Crowd control - As movie theaters have grown into multiplexes and megaplexes, crowd control has become a major concern. An overcrowded megaplex can be rather unpleasant, and in an emergency can be extremely dangerous. Therefore, all major theater chains have implemented crowd control

measures. The most well-known measure is the ubiquitous [holdout line](#) which prevents ticketholders for the next showing of that weekend's most popular movie from entering the building until their particular auditorium has been cleared out and cleaned. Since the 1980s, some theater chains (especially AMC Theatres) have developed a policy of co-locating their theaters in shopping centers (as opposed to the old practice of building stand-alone theaters). They deliberately build lobbies and corridors that cannot hold as many people as the auditoriums, thus making holdout lines necessary. In turn, ticketholders may be enticed to shop or eat while stuck outside in the holdout line.

- Other Practices - The multiplex offers a great amount of flexibility to a theater operator, enabling multiple theaters to exhibit the same popular production in multiple theaters with staggered starting times.

The colocation of theaters and the rotation of start times results in a great economy of scale for the sale of so-called "junk food" — sugary soda pop, popcorn, and the like. In addition to poor nutritional values, the foodstuffs sold are also characterised by extremely high markup and the profit from their sales can form the bulk of the gross margin of a theater.

See also

- [Film](#)
- [Fictional film](#)
- [List of film formats](#)
- [Surround sound](#)

[Film](#) | [Film actors](#) | [Film advertising material](#) | [Animation](#) | [Film awards](#) | [Movie theater](#) | [Cinematography](#) | [Film criticism](#) | [Film distributor](#) | [Film festivals](#) | [Film score](#) | [Filmmakers](#) | [Film genres](#) | [Film history](#) | [Film industry](#) | [Motion picture rating systems](#) | [Movements in cinema](#) | [Film production](#) | [Film scenes](#) | [Film schools](#) | [Film sound production](#) | [Film soundtracks](#) | [Special effects](#) | [Film studios](#) | [Film styles](#) | [Film techniques](#) | [Film theory](#) | [License](#) | [Index](#)

Drive-in theater

The [drive-in theater](#) is a form of *cinema* structure (or rather, lack thereof), consisting of a large screen, a projection booth, a concession stand and a large parking area for automobiles. The screen can be as simple as a wall that is painted white, or it can be a complex steel truss structure with a complex finish. Within this enclosed area, customers can view *features* from the privacy and comfort of their cars. Some drive-in theater managers added children's playgrounds between the screen and the first row of cars. Concrete patios for lawn chairs were available at some drive-in theaters.

Originally, audio was provided by speakers on the screen and later by an individual speaker for each car. This system was superseded by the more economical method of broadcasting the soundtrack at a low output power on AM or FM Radio to be picked up by a car radio, an advantageous method as it allows the soundtrack to be picked up in stereo by the audience instead of monaural.

Because of a easy source of high-quality sound and the relative ease of hiding and mounting a camcorder, drive-in theatres are often preffered sites to make Telesync and CAM pirated movies.

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- 1 History
- 2 Concession stand
- 3 Drive-ins in films and paintings

History

The drive-in theater was the creation of Camden, New Jersey, chemical company magnate Richard M. Hollingshead, Jr., whose family owned and operated the R.M. Hollingshead Corporation chemical plant in Camden. In 1932, Hollingshead conducted outdoor theater tests in his driveway at 212 Thomas Avenue in Camden. After nailing a screen to trees in his backyard, he set a 1928 Kodak projector on the hood of his car and put a radio behind the screen, testing different sound levels with his car windows down and up. Blocks under vehicles in the driveway enabled him to determine the size and spacing of ramps so all automobiles could have a clear view of the screen. Following these experiments, he applied August 6, 1932 for a patent of his invention, and he was given patent number 1,909,537 on May 16, 1933. (Seventeen years later, that patent was declared invalid by the Delaware District Court.)

Hollingshead's drive-in opened in New Jersey June 6, 1933 on Admiral Wilson Boulevard at the Airport Circle in Pennsauken, a short distance from Cooper River Park. It only operated for three years, but during that time the concept caught on in other states. The April 15. 1934, opening of Shankweiler's Auto Park in Orefield, Pennsylvania, was followed by Galveston's Drive-In Short Reel Theater (July 5, 1934), the Pico in Los Angeles (September 9, 1934) and the Weymouth Drive-In Theatre in Weymouth, Massachusetts (May 6, 1936). In 1937, three more opened in Ohio, Massachusetts and Rhode Island, with another twelve during 1938 and 1939 in California, Florida, Maine, Maryland, Massachusetts, Michigan, New York, Texas and Virginia.

The drive-in's peak popularity came in the late 1950s and early 1960s, particularly in rural areas, with some 4000 drive-ins spreading across the United States. Among its advantages was the fact that a family with a baby could take care of their child while watching a movie, while teenagers with access to autos found drive-ins ideal for dates. Revenue was more limited than regular theatres since showings can only start at twilight. There were abortive attempts to create suitable conditions for daylight viewing, such as large tent structures, but nothing viable was developed.

In the 1950s, the greater privacy afforded to patrons gave drive-ins a reputation as immoral, and they were labeled "passion pits" in the media. During the 1960s, the movies shown changed from family-oriented pieces to sexploitation movies. In addition, the economics of real estate made the large property areas increasingly expensive for drive-ins to successfully operate. These changes and the advent of VCRs led to a sharp decline in the popularity of drive-ins. They eventually lapsed into a quasi-novelty status with the remaining handful catering to a generally nostalgic audience.

In 2002, groups of dedicated individuals began to organize so-called "guerilla drive-ins" and "guerilla walk-ins" in parking lots and empty fields. Showings are often organized online, and participants meet at specified locations to watch films projected on bridge pillars or warehouses. The best known guerilla drive-ins include the Santa Cruz Guerilla Drive-In in Santa Cruz, California, MobMov in Berkeley, California and Hollywood MobMov in Los Angeles, California, and most recently Guerilla Drive-In Victoria in Victoria, BC. The Bell Museum of Natural History in Minneapolis, Minnesota has recently begun summer "bike-ins," inviting only pedestrians or people on bicycles onto the grounds for both live music and movies.

Family drive-ins are making a comeback in some states. Garrett, Texas is the home of the Galaxy Drive-in Theater, a four-screen drive-in which opened for business in 2004.

Concession stand

The concession stand, also called a snack bar, is where the drive-in makes most of its money. As a result, much of a drive-in's promotion is oriented toward the concession stand. The typical snack bar offers any food that can be served quickly, such as hot dogs, pizza, hamburgers, popcorn, soft drinks, candy and french fries.

To send patrons to the concessions stands, advertisements were projected before the feature and during the intermissions. Now a great source of nostalgia, these memorable concession commercials often featured animated food such as dancing hot dogs and talking boxes of popcorn. These ads were collected in 1993 for a video, Hey Folks, It's Intermission Time, once distributed by Something Weird, and the 1978 film Grease has a scene in a drive-in showing such an ad.

Drive-ins in films and paintings

Released on video, After Sunset: The Life & Times of the Drive-In Theater is a 1995 documentary featuring producer Samuel Z. Arkoff, director John Carpenter and critic Joe Bob Briggs. Drive-in theaters have also been featured as movie locations, notably Peter Bogdanovich's Targets (1968) about a veteran horror film actor (Boris Karloff) making a personal appearance at a drive-in theater while a freeway sniper (Tim O'Kelly), hiding behind the movie screen, prepares to shoot the theater's customers.

"Moments to Remember," a series of paintings by Beaumont, Texas, artist Randy Welborn, includes two paintings of Beaumont drive-ins in the mid-1950s. "Goin' Steady" depicts the Circle Drive-In which opened in 1948, and "A Summer Remembered" shows the

South Park Drive-In which opened in 1950. In Welborn's audio slide shows, he explains the photographic research and painting techniques he uses to recapture the past.

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- Elizabeth McKeon, Linda Everett, Liz McKeon (December 1998) Cinema Under the Stars: America's Love Affair With the Drive-In Movie Theater Cumberland House. ISBN 158182002X

Drive-in theater | *Megaplex*

Megaplex

Back

A megaplex is a *movie theater* complex with many screens. Definitions vary (the lower limit may be 12, 16, or 20); a theater with fewer screens is referred to as a multiplex. Megaplex theaters generally feature more than 20 screens (some more than 30), with stadium seating and other amenities often not found at smaller movie theaters.

For several years the world's largest theater was the 18 screen Cineplex in Toronto's Eaton Centre, and this is often considered as the forerunner to modern megaplexes. The first megaplex in the world is generally considered to be Kinepolis Brussels in Brussels, Belgium, which opened in 1988 with 25 screens. The first megaplex in the United States was AMC Theatres' Grand 24 in Dallas, Texas, which opened in 1995.

This AMC megaplex sparked a wave of megaplexes across the country, financed in part by private equity money and causing a dramatic shift in the face of cities across America. In each town, a megaplex would often put the town's smaller theaters and even multiplexes out of business, and were often coupled with other big box stores that were reaching their zenith at the time. This expansion was executed much too quickly, and almost all the major movie theatre companies went bankrupt at this time, although the daily operations of the local theaters were not much affected.

References

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Categories: Cinemas and movie theaters

Drive-in theater | Megaplex

Cinematography

Cinematography is the discipline of making lighting and camera choices when recording photographic images for the *cinema*. Etymologically, it means "writing in the movement", from the French word cinéma, shortened from cinématographe, the camera invented by the Lumière brothers in the 1890s.[1] It is closely related to the art of still photography, though many additional issues arise when both the camera and elements of the scene may be in motion.

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History

Cinematography is an art form unique to motion pictures. Although the exposing of images on light-sensitive elements dates back to the early 1800s, motion pictures — as pioneered by Thomas Edison and the Lumière brothers amongst others in the 1890s — demanded a new form of photography and new aesthetic techniques.

In the infancy of motion pictures, the cinematographer was usually also the director and the person physically handling the camera. As the art form and technology evolved, a separation between director and camera operator emerged. With the advent of artificial lighting and faster (more light sensitive) film stocks, in addition to technological

advancements in optics and various techniques such as color film and widescreen, the technical aspects of cinematography necessitated a specialist in that area.

In 1919, in Hollywood, the new motion picture capital of the world, one of the first (and still existing) trade societies was formed: the American Society of Cinematographers (ASC), which stood to recognize the cinematographer's contribution to the art and science of motion picture making. Similar trade associations have been established in other countries, too.

The ASC defines cinematography as:

a creative and intrepretive process that culminates in the authorship of an original work of art rather than the simple recording of a physical event. Cinematography is not a subcategory of photography. Rather, photography is but one craft that the cinematographer uses in addition to other physical, organizational, managerial, intrepretive and image-maninupulating techniques to effect one coherent process. (John Hora, The American Cinematographer Manual, 9th Edition.)

Aspects of cinematography

Numerous aspects contribute to the art of cinematography.

Film stock

Cinematography begins with rolls of film. Advancements in film emulsion and grain structure have led to a wide range of film stocks available to cinematographers. The selection of a film stock is one of the first decisions they must make during any film production.

Aside from the film gauge selection — 8 mm (amateur), 16 mm (semi-professional), 35 mm (professional) and 65 mm (epic photography, rarely used except in special event venues) — the cinematographer has a selection of stocks in reversal (which, when developed, create a positive image) and negative formats along with a wide range of film speeds (varying sensitivity to light) from ISO 50 (slow, least sensitive to light) to 800 (very fast, extremely sensitive to light) and differing response to color (low saturation, high saturation) and contrast (varying levels between pure black (no exposure) and pure white (complete overexposure)).

Advancements and adjustments to nearly all gauges of film created the "super" variety wherein the area of the film used to capture a single frame of an image is expanded, although the physical gauge of the film remains the same. Super 8 mm, Super 16 mm and Super 35 mm are all formats that utilize more of the overall film area for the image than their "regular" non-super counterparts.

The larger the film gauge, the higher the overall image resolution clarity and technical quality.

In the realm of digital imaging, various film stocks are no longer applicable, but the cameras themselves feature image adjustment capabilities that go far beyond the abilities of one particular film stock. The cameras can be adjusted to capture more or less color

sensitivity, more or less image contrast, be more or less sensitive to light and so forth. One camera can achieve all the various looks of different emulsions, although it is heavily argued as to which method of capturing an image is the "best" method.

The lab

Laboratory work can also offer a considerable variance in the image produced. By controlling the temperature and varying the duration in which the film is soaked in the development chemicals and by skipping certain chemical processes (or partially skipping them), cinematographers can achieve very different looks from a single film stock in the laboratory.

Filters

Filters, such as diffusion filters or color-effect filters, are also widely used to enhance mood or dramatic effects. Most photographic filters are made up of two pieces optical glass glued together with some form of image or light manipulation material between the glass. In the case of color filters, there is often a translucent color media pressed between two planes of optical glass. Color filters work by blocking out certain color wavelengths of light from reaching the film. With color film, this works very intuitively wherein a blue filter will cut down on the passage of red, orange and yellow light and create a blue tint on the film. In black and white photography, color filters are used somewhat counter intuitively; for instance a yellow filter, which cuts down on blue wavelengths of light, can be used to darken a daylight sky (by eliminating blue light from hitting the film, thus greatly underexposing the mostly blue sky), while not biasing most human flesh tone. Certain cinematographers, such as Christopher Doyle, are well known for their innovative use of filters. Filters can be used in front of the lens or, in some cases, behind the lens for different effects.

Lens

Focal length

The camera does what a human eye does. That is, it creates perspective and spatial relations with the rest of the world. However, unlike one's eye, a cinematographer can select different lenses for different purposes. Variation in focal length is one of the chief benefits of such an advantage. Cinematographers can choose between a wide angle lens, normal lens and telephoto lens. Wide-angle lenses have short focal lengths and make spatial distances more obvious. A person in the distance is shown as much smaller while someone in the front

will loom large. On the other hand, telephoto lenses reduce such exaggerations, depicting far-off objects as seemingly close together and flattening perspective. Zoom lenses allow camera operators to change their focal length at will.

Depth of field and focus

Focal length also affects the depth of field of a scene — that is, how much the background, mid-ground and foreground will be rendered in "acceptable focus" (only one exact plane of the image is in precise focus) on the film or video target. Depth of field (also called depth of focus) is determed by the aperture size and the focal distance. A large or deep depth of field is generated with a very small iris aperture and focusing on a point in the distance, whereas a shallow depth of field will be achieved with a large (open) iris aperture and focusing closer to the lens. Depth of field is also governed by the format size. 70 mm film has the least depth of field for the same focal length lens than does 35 mm. 16 mm has even more and most digital video cameras have more depth of field than 16 mm. As videographers try to emulate the look of 35 mm film with digital cameras, this is one issue of frustration - excessive depth of field with digital cameras and using additional optical devices to reduce that depth of field.

In Citizen Kane, cinematographer Gregg Toland used tighter apertures to create very large depth of field in the scenes, often rendering every detail of the foreground and background of the sets in sharp focus. This practice is known as *deep focus*. Deep focus became a popular cinematographic device from the 1940s onwards in *Hollywood*. Today, the trend is for more shallow focus.

To change the plane of focus from one object or character to another within a shot is commonly known as a rack focus.

Aspect ratio and framing

Aspect ratio

The aspect ratio of an image is the ratio of its width to its height. Beginning in the 1910s, motion pictures settled on a ratio of four to three (four units wide to three units high). Often written as 4:3, this ratio may be reduced to 1.33:1 and this aspect ratio is commonly known as 1.33. For years, cinematographers were limited to this shape of image, but in the 1950s, widescreen ratios were introduced in an effort to pull audiences back into the theater and away from their home television sets. These new widescreen aspect ratios granted cinematographers a wider frame within which to compose their images. Many different proprietary photographic systems were invented and utilized in the 1950s to create widescreen movies, but one dominates today: the anamorphic process, which optically squeezes the image to photograph twice the horizontal area to the same size vertical as

standard "spherical" lenses. The first commonly used anamorphic widescreen format was CinemaScope, which used a 2.66:1 aspect ratio. CinemaScope was available from 1953 to 1967. It was replaced by Panavision's anamorphic format, which has a 2.40:1 aspect ratio (previously 2.35:1 until the SMPTE revision of the standard).

After the "widescreen wars" of the 1950's, the motion-picture industry settled into 1.85:1 (which is a cropped version of 1.33:1) as a standard for theatrical projection in the United States. Europe settled on 1.66:1. Certain "epic" or adventure movies utilized the anamorphic 2.40:1.

In the 1990's, with the advent of high-definition video, television engineers created the 1.78:1 (16:9) ratio as a mathematical compromise between the theatrical standard of 1.85:1 and television's 1.33:1, as it was not physically possible to safely create a television tube with a width of 1.85:1. Until that point, nothing had ever been originated in 1.78:1. Today, this is a standard for high-definition video and for widescreen television.

Lighting

Most likely the single most important aspect of cinematography is lighting. Light is necessary to create an image exposure on a frame of film or on a digital target (CCD, etc). The art of lighting for cinematography goes far beyond basic exposure, however, into the essence of visual storytelling. Lighting contributes considerably to the emotional response an audience has watching a motion picture. The control of light quality, color, direction and intensity is a major factor in the art and science of cinematography.

Camera movement

One aspect of cinematography that strongly separates it from still photography is the ability to move the camera, which represents the audience's viewpoint or perspective, during the course of filming. This movement plays a considerable role in the emotional language of film images and the audience's emotional reaction to the action on the screen. From the most basic movements of panning (horizontal shift in viewpoint from a fixed position; like turning your head side-to-side) and tilting (vertical shift in viewpoint from a fixed position; like tipping your head back to look at the sky or dropping your head down to look at the ground) to dollying (placing the camera on a moving platform to shift it from one location to another on a horizontal plane) and craning (moving the camera in a vertical position; being able to lift it off the ground as well as swing it side-to-side from a fixed base postion) and a combination of all of the above.

Cameras have been mounted to nearly every imaginable form of transportation.

Most cameras can also be handheld, that is the camera operator literally holds the camera in their hands and moves from one position to another while filming the action. Personal stabilizing platforms came into being in the late 1970s through the invention of Garret Brown, which became known as the Steadicam. The Steadicam is a body harness and stabilization arm that connects to the camera that allows the operator to move naturally

while completely isolating the movements of their body from the movements of the camera. After the Steadicam patent expired in the early 1990s, many other companies began manufacturing their concept of the personal camera stabilizer.

Special effects

The first special effects in the cinema were created while the film was being shot. These came to be known as "in-camera" effects. Later, optical and digital effects were developed so that editors and visual effects artists could more tightly control the process by manipulating the film in *post-production*.

For examples of many in-camera special effects, see the work of early filmmaker Georges Méliès.

Frame rate selection

Motion picture images are presented to an audience at a constant speed. In the theater, it is 24 frames per second, in NTSC (US) Television, it is 30 frames per second (29.97 to be exact), in PAL (Europe) television it is 25 frames per second. This speed of presentation does not vary. However, by varying the speed at which the image is captured, various effects can be created knowing that the faster or slower recorded image will be played at a constant speed.

For instance, time-lapse photography is created by exposing an image at an extremely slow rate. If a cinematographer sets a camera to expose one frame every minute for four hours, and then that footage is projected at 24 frames per second, the event that took four fours to record will now take 10 second to present (1 frame per minute for 4 hours equals 240 frames, projected at 24 frames per second equals 10 seconds). This compresses the event that took place in four hours into just 10 seconds. At this speed, one can present the events of a whole day (24 hours) in just one minute. The inverse of this, if an image is captured at speeds above that at which they will be presented, the effect is to greatly slow down (slow motion) the image. If a cinematographer shoots a person diving into a pool at 96 frames per second, and that image is presented back at 24 frames per second, it will take 4 times as long to watch the dive as it did for it to actually happen.

In motion pictures the manipulation of time and space is a considerable contributing factor to the narrative storytelling tools. *Film editing* plays a much stronger role in this manipulation, but frame rate selection in the photography of the original action is also a contributing factor to altering time.

Role of the cinematographer

In the film industry, the *cinematographer* is responsible for the technical aspects of the images (lighting, lens choices, composition, exposure, filtration, film selection), but works closely with the *director* to ensure that the artistic aesthetics are supporting the director's vision of the story being told. The cinematographers are the heads of the camera, *grip* and *lighting crew* on a set, and for this reason they are often called [directors of photography](#) or [DP's](#).

Directors of photography make many creative and interpretive decisions during the course of their work, from pre-production to post-production, all of which affect the overall feel and look of the motion picture. Many of these decisions are similar to what a photographer needs to note when taking a picture: the cinematographer controls the film choice itself (from a range of available stocks with varying sensitivities to light and color), the selection of lens focal lengths, aperture exposure and focus. Cinematography, however, has a temporal aspect, unlike still photography, which is purely a single still image. It is also bulkier and more strenuous to deal with movie cameras, and it involves a more complex array of choices. As such a cinematographer often needs to work co-operatively with more people than does a photographer, who could frequently function as a single person. As a result, the cinematographer's job also includes personnel management and logistical organization.

Evolution of technology: new definitions

Traditionally the term "cinematography" referred to working with motion-picture film emulsion, but it is now largely synonymous with videography and digital video due to the popularity of *digital cinema*.

Modern digital image processing has also made it possible to radically modify pictures from how they were originally captured. This has allowed new disciplines to encroach on some of the choices that were once the cinematographer's exclusive domain.

See also

- [Digital cinema](#)
- [Fictional film](#)
- [Film crew](#)
  - Filmmaking
- [Film theory](#)
- [History of cinema](#)
- [List of film formats](#)
- [List of film techniques](#)

Categories: *Film formats*

Camera magazine

A camera magazine is a light-tight chamber or pair of chambers designed to hold and move *motion picture* film stock before and after it has been exposed in the camera. In most cameras, the magazine is a removable piece of equipment.

Contents

- 1 Lengths
- 2 Sections
- 3 Design
- 4 Responsibility
- 5 Loading
- 6 Labelling
- 7 Securing

Lengths

In 16 mm filmmaking, most magazines are designed to accommodate up to 400 feet of film stock, which usually is the longest standard roll size available from film manufacturers (longer rolls can be made upon special request sometimes, but require special magazines). In 35 mm filmmaking, there tend to be three common magazine types - 1000 foot magazines, which accommodate the longest standard roll size of 35 mm film; 400 foot magazines, which are often used when the camera is handheld in order to minimize the amount of weight upon the *camera operator*; and 400 foot Steadicam magazines, which are specially designed with a pair of moving spindles that gradually change position as the film rolls through the camera in order to maintain a steady center of gravity, which is essential for Steadicam operation. While this last magazine is not strictly necessary for Steadicam, usage of other magazine types may require frequent rebalancing of the rig in between takes due to weight shifting as the film progressively moves from one side of the magazine to the other. Use of 1000 foot magazines on Steadicam tends to be rare due to the larger amount of shifting weight and the greater total weight of the camera.

Sections

All magazines are comprised of a "feed" or "pay-out" side, in which the film is held before exposure (when it is "fed" into the camera) and a "take-up" side where the film is held after exposure. Furthermore, in between these two sides there will always two separate slots or throats where the film exits and then re-enters the magazine. These must also be designed to be light-tight enough to allow the film to exit the magazine without letting any light into the magazine itself, where it might fog the rest of the film inside. Various types of magazines handle the film in between the two sides differently. Aaton and Arri 16 mm cameras, as well as earlier 35 mm Arri models, require a fixed length "loop" which must be a certain number of perforations long and which moves the film with sprockets inside the magazine. More recent 35 mm cameras from Arri and all Moviecam and Panavision cameras, however, do not have any required loop size, and the film is not controlled with any sprockets in the magazine at all. Instead, the film is pulled through the camera solely through the power of camera sprockets until the end, at which point springs or belts in the camera magazine pull the film back to the take-up side.

Design

Another major categorization is the type of design: is the magazine one chamber or two chambers? If the latter, are the two horizontal or axial to each other? Most 35 mm camera magazines are one large chamber containing both spindles - usually the spindles are close enough together so that the feed and take-up rolls will just miss touching each other when the maximum length of film for that magazine is at its halfway point. Cameras with the single chamber magazine design include all Panavision and Moviecam cameras, most 35 mm Arri cameras, and all older 16 mm Arri cameras. Some old cameras, such as the Mitchell, have two separate chambers horizontal to each other, which looks very similar to a one chamber design. More popular today in two chamber design, however, are two chamber axial magazines, where the feed and take-up rolls (and thus chambers) are "stacked" one atop the other. Cameras with this magazine design in 16 mm include the Aaton and Arri SR models, and in 35 mm include the Arri BL and 535 models.

Responsibility

The camera magazine tends to be held mostly in the charge of the *clapper loader* on set, who is in charge of loading and unloading the magazine, labelling it properly, securing it as light-tight, and delivering and receiving magazines from the *focus puller*, who attaches and detaches them from the camera and handles the threading of the film in the camera (certain magazines require no camera threading).

Loading

Because of the length of motion picture film, the film usually is wound around a core, with no other exposure protection aside from its packaging or the magazine itself when loaded. Therefore, the loading of motion picture film must be done in a dark room or light-tight changing bag by the *clapper loader*. As the loader cannot see what (s)he is doing, the loader must already be familiar with the magazine prior to loading a "hot" (in usage) roll and able to go through with the loading operations only on touch. When learning, usually a loader will start by practicing with unusably fogged rolls ("junk" or "gash" rolls) in light and then try with junk rolls in a changing bag after feeling competent enough.

The advantage of using a two chambered roll become most apparent when loading. Since each chamber is light-tight, a loader only needs to load the feed side in darkness - once that chamber is secured, the remainder of the loading can take place in light. The small amount of film which is exposed on the take-up side would not be used for exposure under any design, and thus is not considered a significant loss of stock. Most two chambered axial magazines have fixed loop sizes, which adds some extra time to the loading procedure, but allows for magazines to be attached to the camera with minimal or no threading required. This can be a great advantage when filming requires reloading that takes only seconds.

Virtually all magazines are designed for the feed side to contain film stock wound with the emulsion facing inwards, which is the standard manufacturing wind. However, different magazines will takeup the film either with the emulsion facing out or facing in. Most magazines are emulsion in; Panavision magazines are a notable exception. Emulsion in and emulsion out are sometimes called "9P" and "99" respectively, referring to the relative appearance of a thread of film emerging from one side of core or the other.q

Labelling

Magazines which are loaded then need to be labelled properly in order to indicate what type of film is inside, how much is loaded, which magazine it is, and what the roll number is. Although different regions and types of filmmaking may have variants as to how this is done, generally larger budget feature films follow the following labelling convention:

1000' NR 5218 117 049.01 (27.4) M# 2314 R# C54

Where 1000' indicates the amount of film loaded (this can be indicated in meters instead, region depending); NR indicates "new roll" - otherwise it must be SE "short end" or RC "re-can"; 5218 is the manufacturer's stock code (in this case 35 mm Kodak Vision2 500T color negative film); 117 049.01 (27.4) are emulsion code numbers indicating the exact information of what batch of emulsion, printer, and cut the film came from - they are written on the film can and act as a "fingerprint" for the roll; M# 2314 is the serial number of the magazine itself; and R# C54 indicates that this the 54th roll of the "C" Camera.

Securing

Magazines are designed to be light-tight in and of themselves. However, usually this is buffered by additional precautions made to maintain light-tightness, against both fault of equipment and humans. The latches used to open the magazine usually lock when closed and require non-casual fiddling to trip their locks. They are then furthermore protected by being taped up when loaded. Sometimes the entire edge of the magazine door is taped as an extra measure of light-tightness, although for newer properly maintained magazines this is not strictly necessary.

Magazines must also be checked thoroughly before usage against the creation of scratches in the emulsion. This is usually done during camera checkout at a rental house with what is known as a scratch test, where junk film is run through the camera and then examined against light for scratching.

On-set, cases with loaded magazines are often placed on standby near active cameras in order to facilitate fast magazine reloading with minimal lag time. Cases containing magazines often include an indicator of what is inside through the usage of colored stickers or magnets. The color indicates which type of film stock is inside. If the tape is normal and blank, it is a full magazine; if it is less than a full magazine, it will have the length loaded written on it. When a magazine ready to be unloaded is placed inside, the sticker from the new magazine freshly loaded is ripped and replaced as a sticker X to indicate that the magazine is "dead". If the magazine is pulled off with the intention of being put back on the camera without the take-up side first being unloaded, then the appropriate colored sticker will be placed on the case, and written with the amount of film left, followed by the word hot (to indicate that it is still in usage).

Categories: Cinematography
Camera magazine | Camera operator | Cinematic genre | Cinematographer | Clapper loader | Deep focus | List of film formats | Virtual camera

Camera operator

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A camera operator is a person that operates a film camera or video camera for the purpose of recording motion to *film*, video, or a computer storage medium. Camera operators serving in an official capacity in the process of filmmaking may be known variously as a motion picture camera operator, filmographer, television camera operator, video camera operator, or videographer, depending on the context and technology involved. The operator is responsible not only for physically operating the camera, but for composition as well.

The camera operator may collaborate with the *actors* and *film crew* to make technical decisions. In filmmaking, a motion picture camera operator is part of a camera crew also consisting of the *cinematographer* and *film director*—although in some cases one person may fill multiple roles.

Important camera operator skills include framing shots according to the cinematographer's wishes, selecting appopriate photographic lenses, and using standard equipment (dollies, cranes, etc.) to portray *dramatic* scenes appropriately.

Categories: Cinematography | Film crew
Camera magazine | Camera operator | Cinematic genre | Cinematographer | Clapper loader | Deep focus | List of film formats | Virtual camera

Cinematographer

A cinematographer (from 'cinema photographer') is one photographing with a motion picture camera (the art and science of which is known as *cinematography*). The title is generally equivalent to director of photography (DP or DoP), used to designate a chief over the camera and lighting *crews* working on a *film*, responsible for achieving artistic and techical decisions related to the image. The cinematographer is sometimes also the *camera operator*. The term cinematographer has been a point of contention for some time now; some professionals insist that it only applies when the director of photography and camera operator are the same person, although this is far from being uniformly the case. To most, cinematographer and director of photography are interchangeable terms.

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- 1 Responsibilites
- 2 ASC, ACS and BSC
- 3 Noted Cinematographers
- 4 Miscellaneous
- 5 See also

Responsibilites

The English system of camera department hierarchy sometimes firmly separates the duties of the director of photography from that of the camera operator to the point that the DP often has no say whatsoever over more purely operating-based visual elements such as framing. In this case, the DP is often credited as a lighting cameraman. This system means that the director will consult together with both the lighting cameraman for lighting and filtration, and the operator for framing and lens choices.

The American system tends to be the more widely-adopted, in which the rest of the camera department is totally subordinate to the DP, who with the director is the final word on all decisions related to both lighting and framing.

The cinematographer typically selects the film stock, lens, filters, etc. to realize the scene in accordance with the intentions of the *director*. Relations between the cinematographer and director vary; in some instances the director will allow the cinematographer complete

independence; in others, the director allows little to none, even going so far as to specify aperture and shutter angle. Such a level of involvement is not common once the director and cinematographer have become comfortable with each other. The director will typically convey to the cinematographer what s/he wants from a scene visually, and allow the cinematographer latitude in achieving that effect.

On some shoots, a director may assume the duties of the cinematographer, especially when shooting nude scenes or in other physically intimate settings where the director wishes to have as few people as possible present.

Some of the crew who work under or closely with the cinematographer include:

- camera operator
  - *focus puller* (1st assistant cameraman)
  - *clapper loader* (2nd assistant cameraman)
- second unit
  - assistant camera trainee (camera production assistant)
  - *gaffer*, *best boy*, and electricians (also called Set Lighting Technicians, Lamp Operators or nicknamed "sparks" or "juicers")
  - key grip, best boy grip, *dolly grip*, *grips*
- production designer and art director
  - costume designer
  - color timer or colorist

In some countries, *cinematography* is a unionized field.

ASC, ACS and BSC

Major international organizations involved in the advancement of cinematography include the American Society of Cinematographers (ASC), Australian Cinematographers Society (ACS) and the British Society of Cinematographers (BSC). These bodies are neither labor unions nor guilds, but are instead educational, cultural and professional organizations.

There are other similar organizations in many countries, including Argentina, Canada, Germany, Italy and Spain.

Noted Cinematographers

This section is for ground-breaking or renowned cinematographers. Please do not add names without careful consideration of the accomplishments of those listed here, most of whom have been well recognized by their peers over a long stretch of time or work.

Nestor Almendros
John A. Alonzo
John Alton
Lucien Ballard
Andrzej Bartkowiak
Adrian Biddle

Billy Bitzer
Michel Brault
Jack Cardiff
Christopher Challis
Michael Chapman
César Charlone
Raoul Coutard
Dean Cundey
William H. Daniels
Roger Deakins
Caleb Deschanel
Christopher Doyle
A. A. Englander
Freddie Francis
Karl Freund
Ron Fricke
Tak Fujimoto
James Glennon
Conrad Hall
Jack Hildyard
Slawomir Idziak
James Wong Howe
Janusz Kaminski
Darius Khondji
László Kovács
Emmanuel Lubezki
Subrata Mitra
Kazuo Miyagawa
Oswald Morris
Robby Muller
Sven Nykvist
Roger Pratt
Rodrigo Prieto
Robert Richardson
Joseph Ruttenberg
Douglas Slocombe
John Seale
Andrzej Sekula
Vittorio Storaro
Gregg Toland
John Toll
Geoffrey Unsworth
Roy H. Wagner
David Watkin
Haskell Wexler

Billy Williams
Gordon Willis
Freddie Young
Vadim Yusov
Vilmos Zsigmond

Miscellaneous

The *documentary film* Visions of Light is an excellent look at the progression of the art of cinematography across film history, and includes interviews with many famous cinematographers. It is a good introduction for those interested in the field, and includes much in the way of archival footage, anecdotes, and famous cinematographers commenting on whom they looked up to.

See also

- Cinematography
  - Filmmaking
- List of film formats

Categories: Film crew | Cinematographers
Camera magazine | Camera operator | Cinematic genre | Cinematographer | Clapper loader | Deep focus | List of film formats | Virtual camera

Clapper loader

A clapper loader, second assistant camera (2nd AC) or simply loader, is part of a *film crew*, whose main functions are that of operating the *clapperboard* (slate) at the beginning of each take, loading the raw film stock into *camera magazines*, marking the actors as necessary, and maintaining all records and paperwork for the camera department. The name "clapper loader" tends to be used in the United Kingdom and Commonwealth, while second assistant camera tends to be favoured in the United States, but the job is essentially the same whichever title is used. The specific responsibilities and division of labor within the department will almost always vary depending on the circumstances of the shoot.

Responsibility

The clapper loader typically has a very high responsibility level on any given set, because they are more or less the only person on set who directly and physically oversees the state of the undeveloped negative. The loader is the only person who actually handles the negative between the manufacturer and the laboratory, and thus can easily render an entire day's work useless if the film is handled improperly. Additionally, the loader usually is in charge of keeping all records with regard to the film stock from when it is received until when it is sent out to the lab; if this information is miscommunicated or missing, this too can destroy an expensive shoot. Furthermore, the loader usually has much else to do in addition to these tasks. Noted Director of Photography Oliver Stapleton has written on his *website*:

The LOADER loads the camera, oddly enough, with film made by either Kodak or Fuji. (Agfa used to make film but gave up, which was a shame. Now they only make film for Prints.) Loading may not sound like much of a job, but in actuality it is very important. If the wrong film is in the camera, or if it gets loaded twice, or lost, or put in the wrong can, then the scene which corresponded to: Scene 56 - The Army advanced over the hill, the jets dropped their bombs, and the volcano erupted... could be lost. When this happens the Loader can become deeply unpopular very quickly. Kubrick fired one loader I know on his first day of work for walking across the set holding a magazine upside down. Not Kubrick's first day of work - the Loader's. This was a trifle harsh, but there is a right way to do the job, and the rules are there for a very good reason. If you screw up the minimum cost is about $20,000 and the max any figure you might care to imagine.

Duties

A full description of the job duties includes the following (although different shoots may often not always require all of these):

- generally assisting the rest of the camera crew (*focus puller*, *camera operator*, director of photography)
- utilizing the camera trainee, film loader, and/or camera runner if one has been brought onto the production
- keeping inventory of all equipment, film, and expendables
- requesting film stock as needed

- securing the equipment
- checking loading materials and spaces to prevent light leaks
- cleaning and keeping clean the magazines and the loading environment
- organizing and cleaning the equipment space
- maintaining and cleaning the equipment
- loading and unloading of film stock from and to the magazines
- labelling of equipment, boxes, magazines, and storage spaces
- marking actors and props
- marking and operating the clapperboard properly
- keeping meticulous and accurate camera notes
- writing negative report sheets in detail
- interfacing with continuity in order to note which takes to print
- charging of batteries for camera and accessories
- preparation of film to be sent to the lab
- keeping records of time, per diems, and expenses for the entire camera crew
- liaising regularly with production, rental houses, editing, laboratories, and unions
- recordkeeping of all camera-related paperwork, including negative reports, daily stock reports, film inventory reports, lab orders, rental contracts, and expendable orders
- ensuring that all instructions from the director of photography are passed along properly to labs and post houses
- relaying reports from the lab about the rushes to the director of photography
- and last but not least, keeping the camera crew well supplied with coffee, tea, water, or whatever other refreshments may be on hand

On top of all of that, it is expected that a decent assistant will be able to anticipate a good part of those demands before they become demands.

Categories: Film crew | Cinematography

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Deep focus

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Deep focus is a photographic and cinematographic technique incorporating a large depth-of-field. Depth-of-field is the front-to-back range of focus in an image — that is, how much of it appears sharp and clear. Consequently, in deep focus the foreground, middle-ground and background are all in focus.

The opposite of deep focus is shallow focus, in which only one plane of the image is in focus.

In the cinema, Orson Welles and his cinematographer Gregg Toland were the two individuals most responsible for popularizing deep focus. Their film, Citizen Kane (1941), is a textbook of possible uses of the technique.

However, cinematic deep focus did not originate with Welles or end with him. Film-makers such as Erich von Stroheim and Jean Renoir experimented with the technique in the 1920s and 1930s. And director William Wyler also favored deep focus in the late 1940s and 1950s — as can be seen in his post-World War II drama, The Best Years of Our Lives, from 1946. French film critic André Bazin championed deep focus as a major advance in the realism of the cinema and singled out The Best Years of Our Lives for analysis in his influential collection of essays, What Is Cinema?

Categories: Cinematography Camera magazine | Camera operator | Cinematic genre | Cinematographer | Clapper loader | Deep focus | List of film formats | Virtual camera

List of film formats

This is a list of film formats known to have been developed for shooting or viewing *motion pictures* since the development of such photographic technology towards the end of the 19th century.

Contents

- 1 Necessary characteristics for list inclusion
- 2 Legend
  -
  - o 3.1 Print
  - o 3.2 Websites

Necessary characteristics for list inclusion

Due to the large amount of experimental work done with motion picture photography since its inception, some often considerably less successful than others, the formats listed meet several requirements:

- The images must be photochemical in nature and be formed or projected on a robust film base.
- The movies must be of a significant duration - i.e. more than a handful of frames.
- The camera must be fast enough (in frames per second) to create an illusion of motion consistent with the persistence of vision phenomenon.
- The format must be significantly unique from other listed formats in regard to its image capture or image projection.

- The format must not be purely conceptual and should have been used in the field or at least had some physical rendering for test shooting.
- The format characteristics should be clearly definable in several listed parameters, if not all of them.

Legend

- [Format](#) is the name of the process; some formats may have multiple names in common usage.
- [Creator](#) is the individual or company most directly attributable as the developer of the system.
- [Year Created](#) usually refers to the earliest date that the system was used to completion (i.e. projection), but may refer to when it was developed if no known film was made.
- [First known film](#) is the first film (not including tests) made with the format and intended for release.
- [Negative gauge](#) is the film gauge (width) used for the original camera negative.
- [Negative aspect ratio](#) is the image ratio determined by the ratio of the gate dimensions multiplied by the anamorphic power of the camera lenses (1x in the case of spherical lenses). **[1]**
- [Gate dimensions](#) are the width and height of the camera gate aperture and by extension the film negative frame.
- [Negative pulldown](#) describes the film perforations per frame, the direction of film transport, and standard frame speed. Film transport is assumed to be vertical unless otherwise noted, and standard frame speed is assumed to be 24 frames per second unless the film is otherwise noted or has no standard. Silent film has no standard speed; many amateur formats have several common speeds, but no standard.
- [Negative lenses](#) indicates whether spherical (normal) or anamorphic lenses are used on the original camera negative and if anamorphic lenses, what anamorphic power is used.
- [Projection gauge](#) is the film gauge (width) used for the release print.
- [Projection aspect ratio](#) is the image ratio determined by the ratio of the projection dimensions multiplied by the anamorphic power of the projection lenses (1x in the case of spherical lenses). This is also known as the intended theatrical aspect ratio. **[1]**
- [Projection dimensions](#) are the width and height of the projector aperture plate and by extension the film frame area which is projected. The aperture plate always very slightly crops the frame.
- [Projection lenses](#) indicates whether spherical (normal) or anamorphic lenses are used on the projector and if anamorphic lenses, what anamorphic power is used.

Formats are listed in chronological order and by release date in the case of multiple formats within one year, if this can be determined. Undated formats are listed at the bottom in alphabetical order.

References

Print

- **Hart, Douglas C. The Camera Assistant: A Complete Professional Handbook. Newton, MA: Focal Press, 1996.**

  - Hummel, Rob (editor). American Cinematographer Manual, 8th edition. Hollywood: ASC Press, 2001.

Categories: Cinematography
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Virtual camera

Back

A virtual camera is a motion camera which is not real or a set of still cameras which are designed to behave as a motion camera, or is taking images of objects which are not real.

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- 1 Gaming
- 2 Film
  - 2.1 Computer Animated Movies
  - 2.2 Special Effects
    - 2.2.1 Bullet Time
    - 2.2.2 Fist camera

Gaming

In computer games; a virtual camera refers to a viewpoint that cannot be seen. For example, an external camera in a 3rd person perspective. In early games this had to be represented by something so that the view that the person saw would be recognized by the Games' graphics engines. For example, in the Nintendo 64 game Super Mario 64, there was a small Lakitu character used as a "marker" for where the camera had to be (at one point in the game, looking into a large mirror would reveal Lakitu floating where the camera was).

Later, invisible-nonsolids were developed. (basically things which can be used, but not seen and don't have any effect physically on the world in which they work). An example is within Jedi Academy by lucasarts.

Film

Computer Animated Movies

In computer animated movies, the effect of a virtual camera is much that of a physical camera, it allows viewpoints to be used, without affecting the materials contained in the virtual world. The invisible nature of the cameras also avoids the need to keep removing them from shots in which they shouldn't be seen, but end up within the shot.

Special Effects

There are two main examples of this. Both of which are contained within the Wachowski Brothers' The Matrix Trilogy. The main reason for its use in both of these circumstances was that what was envisioned by the directors could not be done using conventional cameras.

Bullet Time

This involved a movement that moved full circle around a subject (in the case of The Matrix, a person). The problem with a conventional camera was that the rigs for the camera would be showing, in addition a virtual camera had more flexibility in terms of changing speeds.

Behind the black holes are conventional still cameras, except at the end of each dotted line were motion picture cameras are placed. The green material is called greenscreen. This is manipulated using a method called keying, to identify the colour of an area eventually to be replaced.

The cameras all fire in sequence as the motion to be taken is made. When the images are sequenced together (often filled in between frames using computer generated graphic frames, a method called interpolation) it appears that a camera has moved around the object. All that remains then is for the green area and cameras to be removed, and for a virtual area to be sub-imposed underneath the image of the object; and this results in a completed timeslice sequence, also popularly known under the trademarked name bullet time.

Fist camera

Essentially the Wachowskis wanted a camera that would simply follow a fist into Smith's face in the final scene of The Matrix Revolutions. The two problems with a conventional camera were that

- a) there was no way of attaching the camera
- b) there was no way of hitting Hugo Weaving's face full pelt without fracturing his jaw.

So essentially, they created a computer generated fist, created a computer generated Hugo, and propelled the fist into the face in slow motion. They then attached the virtual camera to the arm, and added a background; which led to the finality of the fist camera.

References

- Filmmaking - The Making of the Matrix Trilogy - originally shown on ITV, 2003.
- 3D movie making - XSI mod tool and 3D Studio MAX user manuals.

Categories: Cinematography | Special effects
Camera magazine | Camera operator | Cinematic genre | Cinematographer | Clapper loader | Deep focus | List of film formats | Virtual camera

Film criticism

Film theory | Film journals and magazines

Film criticism is the analysis and evaluation of *films*, individually and collectively. In general this can be divided into journalistic criticism that appears regularly in newspapers and other popular, mass-media outlets and academic criticism by film scholars that is informed by *film theory* and published in journals.

Contents

- 1 Journalistic criticism
  - o 1.1 Reviews and film marketing
    - ▪ *1.1.1 "Quote whoring"*
  - o 1.2 Online film reviews
  - o 1.3 Criticism of Criticism
- 2 Academic criticism
- 3 Further reading

Journalistic criticism

Film critics working for newspapers, magazines, broadcast media, and online publications mainly review new releases. Normally they only see any given film once and have only a day or two to formulate opinions. Despite this, critics have an important impact on films, especially those of certain *genres*. The popularity of mass-marketed *action*, *horror*, and *comedy films* tend not to be greatly affected by a critic's overall judgment of a film. The plot summary and description of a film that makes up the majority of any film review can have an important impact on whether people decide to see a film. For prestige films with a limited release, such as independent *dramas*, the influence of reviews is extremely important. Poor reviews will often doom a film to obscurity and financial loss.

Reviews and film marketing

The impact of reviews on a film's box office performance and DVD rentals/sales is a matter of debate. Some claim that movie marketing is now so intense and well financed that reviewers cannot make an impact against it. However, the failure of some heavily-promoted movies (such as Alexander) that were harshly reviewed, as well as the unexpected success of critically praised independent movies (such as Pulp Fiction) indicates that extreme critical reactions can have considerable influence. Others note that positive film reviews have been shown to spark interest in little-known films. Major box-office analysis websites like Box Office Prophets and Box Office Guru regularly factor in general film review opinions in their projections of a film's earnings.

Studios respect the clout of reviewers. There have been several films in which film companies have so little confidence that they refuse to give reviewers an advanced viewing to avoid widespread panning of the film (such as The Avengers). However, this usually backfires as reviewers are wise to the tactic and warn the public that the film may not be worth seeing. Such films often do poorly as a result.

Since so much money is riding on positive reviews, studios often work to woo film critics. Any major release is accompanied by mailings to film critics press kits containing background information, many photo for use in a publication, and often small gifts. Film reviewers who appear on television are given clips from the movie which they may use.

"Quote whoring"

Almost all films, no matter how badly panned they are by other critics, can find some reviewers to praise them. These praises often appear in the ads for the movies. Often used are stock phrases such as "spectacular," "edge-of-the-seat," "thrilling," "joy ride," "triumph," "tour de force."

These reviews are sometimes obtained by the studio offering to fly a group of critics from cities across the United States to either New York or Los Angeles for a weekend that includes a screening of the studios newest film. This screening normally occurs well before other critics have seen the film. Added to this "free vacation" are often elaborate gifts. After the screening the studios ask the critics to write a small review, often only a few sentences. From these reviews they draw advertising blurbs.

One reviewer who was widely labeled a "quote whore" was David Manning, whose quotes often appeared on promotional posters for Columbia Pictures. In early June 2001, the company admitted that Manning was an entirely fictional creation of their marketing department. In 2005, the studio reached a $1.5 million settlement and agreed to refund the ticket price for viewers who attended certain movies, including A Knight's Tale and Hollow Man.

Online film reviews

Some websites seek to improve the usefulness of film reviews by compiling them and assigning a score to each in order to gauge the general reception a film receives. Rotten Tomatoes and Metacritic are two such examples. The Online Film Critics Society, an international professional association of Internet-based cinema reviewers, consists of writers from all over the world.

Some websites specialize in narrow aspects of film reviewing. For instance, there are sites that focus on specific content advisories for parents to judge a film's suitability for children. Others focus on a religious perspective. Still others highlight more esoteric subjects such as the depiction of science in fiction films. One such example is Insultingly Stupid Movie Physics by Intuitor.

One unique website, Everyone's a Critic, allows anyone to publish film reviews and comment on them.

Criticism of Criticism

Some people actively oppose criticism of any kind, noting that films are entertainment which is by definition entertaining. The inability to enjoy a form of entertainment must then fall on the viewer, not the creator or the product itself. This is viewed as logical because one can find someone who hates any particular film deeply and someone who loves that same film passionately. Rather, the criticism should be left up to the individual viewer and not to the opinions of others who many have their own agendas.

Academic criticism

Some claim that journalist film critics should only be known as film reviewers, and that true film critics are those who take a more academic approach to films. This work is more often known as *film theory* or film studies. These film critics try to come to understand why film works, how it works, what it means, and what effects it has on people. Rather than write for mass-market publications their articles are published in scholarly journals, or sometimes in up-market magazines. They also tend to be affiliated with universities.

Further reading

- **Jonathan Rosenbaum, Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See, A Cappella Books 2000**

  - Slavoj Žižek, The Žižek Reader (edited by Elizabeth Wright and Edmond Wright), Blackwell Publishing 1999
  - Maya Deren, Essential Deren: Collected Writings on Film by Maya Deren (edited by Bruce R. McPherson), Documentext 2005
  - Raúl Ruiz, Poetics of Cinema (translated by Brian Holmes) Dis Voir 2005

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Film journals and magazines

Film journals and magazines are important media of *film criticism*. Contrary to film reviews in newspapers on the one hand and purely academic film books on the other they allow to combine discussion of individual films and directors with more principal considerations about the medium and the conditions of its production and reception as well as commentaries on contemporay developments of the film industry.

Contents

Film journals and magazines — old and new

English language journals and magazines

- Black Camera: A Micro Journal of Black Film Studies
  - Black Film Review
  - *Bright Lights* - Portland, Oregon, since 1995
  - Camera Obscura - Feminist film theory, now with Duke University Press, founded in 1976 after a split in Women and Film
- chaosmag - Indian Online-film journal

- ## CineAction, Canada

  - Cineaste
  Cinema Journal — published by the Society for Cinema and Media Studies
  - *Documentary Box* - Yamagata, Japan
  - Empire Magazine, UK
  - *Film Comment*, published by the Film Society of Lincoln Center
  - Film Culture, 1955-1996, founded by Jonas Mekas
  Film Quarterly (Berkeley), founded in 1945 as Hollywood Quarterly
  Film History (New York), founded in 1987
  - **The Film Journal** - Ohio, since March 2002

- *Framework - The journal of cinema and media* - British journal 1971-1992, relaunched in 1999
- Journal of Film and Video - published by the University Film and Video Association
- *JUMP CUT. A review of contemporary media*, USA, founded in 1975, leftist film criticism
- *Kinoeye* - new perspectives on European film
- [Screening the Past](#)
  - *Senses of Cinema* - an Australian online journal devoted to the serious and eclectic discussion of cinema
  - Sight and Sound (London), founded in 1932

Screen, founded in 1959, now with Oxford University Press
Video Watchdog - Cincinnati, Ohio, since 1990.
Women and Film, Santa Monica, 1972-1975

- *24 Lies A Second* - online journal focused on provocative film criticism with an underdog bite

French language journals and magazines

Cahiers du cinéma, founded in 1951
Cinéma
CinémAction (1978 - ?)
Cinergon (site externe)
Ciné Zine Zone (1978 - 2003)
Écrans d'afrique, founded in 1992
L'Écran fantastique
Le Film français 1944 -
Image et son
Mad Movies 1972 -
Midi Minuit Fantastique (1962 - 1971)
Positif 1952 -
Première 1976 -
Starfix
Studio magazine 1987 -
Trafic 1991 -

German language journals and magazines

- filmdienst (since 1947)

epd Film
Filmkritik (1957- 1985)
Frauen und Film

- Blickpunkt Film
- blimp
- Cinema
- Der Schnitt (since 1995)
- Filmbullettin
- Filmfaust
- [Jump Cut Magazin -Kritiken und Analysen zum Film](#)
- [REVOLVER. Zeitschrift für Film](#)
- Steadycam
- Treffpunkt Kino
- Widescreen
- zoom

Additional journals and magazines

- Maarvon Israeli Magazine, since 2005. Editor: Joshua Simon. Maarvon is a part of Maayan magazine for poetry and ideas.

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- Slide, Anthony. International Film, Radio, and Television Journals. Westport, Conn.: Greenwood Press, 1985. xiv, 428 p.

- **Loughney, Katharine. Film, Television, and Video Periodicals: A Comprehensive Annotated. New York: Garland Publ, 1991. 431 p.**

[Categories: Film criticism](#)

Film theory | **Film journals and magazines**

Film distributor

A film distributor is an independent company, a subsidiary company or occasionally an individual, which acts as the final agent between a film production company or some intermediary agent, and a film exhibitor, to the end of securing placement of the producer's *film* on the exhibitor's screen. In the film business, the term "distribution" refers to the marketing and circulation of movies in *theaters*.

The primary agenda of the distributor is to convince the exhibitor to rent, or "book", each film. To this end the distributor may arrange a private screening for the exhibitor, or use other marketing techniques that will make the exhibitor believe he will profit financially by showing the film. Once this is accomplished, the distributor then secures a written contract stipulating the amount of the gross ticket sales to be paid to the distributor, collect the amount due, audit the exhibitor's ticket sales as necessary to ensure the gross reported by the exhibitor is accurate, secure the distributor's share of these proceeds, and transmit the remainder to the production company (or to any other intermediary, such as a film release agent).

The distributor must also ensure that enough film prints are struck to service all contracted exhibitors on the contract-based opening day, ensure their physical delivery to the theater by the opening day, and ensure the prints' return to the distributor's office or other storage resource also on the contract-based return date. In practical terms, this includes the physical production of film prints and their shipping around the world (a process that may soon be replaced by digital distribution) as well as the creation of posters, newspaper and magazine advertisements, television commercials, and other types of ads.

Furthermore, the distributor is responsible for ensuring a full line of film advertising material is available on each film which it believes will help the exhibitor attract the largest possible audience, create such advertising if it is not provided by the production company, and arrange for the physical delivery of the advertising items selected by the exhibitor at intervals prior to the opening day.

If the distributor is handling an imported or foreign-language film, it may also be responsible for securing dubbing or subtitling for the film, and securing censorship or other legal or organizational "approval" for the exhibition of the film in the country/territory in which it does business, prior to approaching the exhibitors for booking.

This is an incomplete and general overview. The actual practices of film distributors may vary from this model at different points in time during the *history of film*, and according to different national business practices affecting film distribution. Thus, a full explication of this topic must account for all periods and nations since the beginning of film, or limit itself to the study of specific times and lands.

In the days of the *classical Hollywood cinema*, the *studios* used the studio system, producing and distributing their own films to theatres that they also owned — a practice known as vertical integration. The studios' control over distribution was greatly weakened in the U.S. when, in 1948, the court case United States v. Paramount Pictures, Inc. forced the

major studios to sell all their theaters. Today, major studios and *independent production companies* alike compete for screens in theaters.

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Film Festivals

A [film festival](#) is a festival in one or more *movie theaters* with a special program showcasing many *films*. The films are usually of a recent date; sometimes there is a focus on a specific genre (e.g. *animation*) or subject (e.g. gay and lesbian film festivals). These are typically annual events.

History

The world's first major film festival was held in *Venice* in 1932; the other major film festivals of the world (Berlin, Cannes, Moscow and Karlovy Vary) date back to the 1940s and 1950s.

The Edinburgh International Film Festival in Scotland was established in 1947 and is the longest continually running film festival in the world.

The first North American film festival was the Columbus International Film & Video Festival, also know as The Chris Awards held in 1953. According the Film Arts Foundation in San Francisco "The Chris Awards (is) one of the most prestigious documentary, educational, business and informational competitions in the U.S; (it is) the oldest of its kind in North America and celebrating its 54th year".

It was followed shortly thereafter by the San Francisco International Film Festival held in March 1957 whose emphasis was on feature-length dramatic films. The festival played the major role in introducing foreign films to American audiences. Among the films were Akira Kurosawa's Rashomon and Satyajit Ray's Pather Panchali.

The Toronto festival in Canada, begun in 1976, is now the major North American film festival and the most widely attended worldwide.

The Raindance Film Festival in London, is the largest independent film festival in the UK. It also the founder of the British Independent Film Awards.

The Ivy Film Festival at Brown University in Providence, Rhode Island is the largest student film festival in North America and the only student-run film festival in the world.

The festivals in Toronto, Venice, Sundance, Cannes, Rotterdam, Berlin, Moscow, (since 2002) Locarno and Karlovy Vary are listed as so-called "A festivals", or the most prestigious in the world. New films may be screened at only one of these festivals.

References

- Turan, Kenneth, Sundance to Sarajevo: Film Festivals and the World They Made, Los Angeles, University of California Press, 2002, hardback, ISBN 0520218671.

Venice Film Festival

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The Venice Film Festival (it: Mostra Internazionale d'Arte Cinematografica) is the oldest Film Festival in the World (began in the 1932) and takes place every year in late August/early September on the Lido di Venezia in the historic Palazzo del Cinema on the Lungomare Marconi, in Venice, Italy.

Its main award is the "Leone d'Oro" (Golden Lion). Recently, a new award has been added, the San Marco Award for the best film in the "controcorrente" section.

The Venice Film Festival is part of the Venice Biennale, a major biennial exhibition and festival for contemporary art.

The festival in 2004 held from 1 September to 11 September was the 61st. For the 2005 festival see the 62nd Venice International Film Festival.

Cannes Film Festival | **Venice Film Festival**

Film score

A film score is the background music in a *film*, generally specially written for the film and often used to heighten emotions provoked by the imagery on the screen or by the dialogue.

In many instances, film scores are performed by orchestras, which vary in size from a small chamber ensemble to a large ensemble, often including a choir. The orchestra is either a studio orchestra, employed by the studio, or a performing orchestra such as the London Symphony Orchestra. However, TV, video games, and films with even smaller budgets, often utilize sampling technology to re-create the sound of an orchestra. This is generally much cheaper, although most film-makers try to avoid this.

Some films use popular music as the primary musical component, but an orchestral score is more often preferred. An orchestral score can be much more closely adapted to a film while popular music is based upon a strong and repetitive rhythm that is inflexible and cannot be easily adapted to a scene. Popular genres of music also tend to date quickly as styles rapidly evolve while orchestral music tends to age much more gracefully. Instead, popular music may be included for special occasions where more attention must be diverted to the music. In these cases, songs are usually not written specifically for the film.

Contents

How a film score is created

After the film has been shot (or has completed some shooting), the composer is shown an unpolished "rough cut" of the film (or of the scenes partially finished), and talks to the director about what sort of music (styles, themes, etc.) should be used — this process is called "spotting." Sometimes the director will have added "temp music": already published pieces that are similar to what the director wants. Most film composers strongly dislike temp music, as directors often become accustomed to it and push the composers to be imitators rather than creators. On certain occasions, directors have become so attached to the temp score that they decided to use it and reject the score custom-made by a composer. The most famous case of this is Stanley Kubrick's 2001: A Space Odyssey, where Kubrick opted for existing recordings of classical works rather than the score by Alex North which eventually got Kubrick sued by composer György Ligeti.

Once a composer has the film, he/she will then work on creating the score. Some films are then re-edited to better fit the music. Instances of this include the collaborations between filmmaker Godfrey Reggio and composer Philip Glass, where over several years the score and film are edited multiple times to better suit each other. Arguably the most successful

instances of these are the associations between Sergio Leone and Ennio Morricone. In the finale of The Good, the Bad and the Ugly, Morricone had prepared the score used before and Leone edited the scenes to match it. His other two famous films, Once Upon a Time in the West and Once Upon a Time in America, were completely edited to Morricone's score as the composer had prepared it months before the film's production. Another example is the famous "flying" scene in Steven Spielberg's E.T. the Extra-Terrestrial. The score, composed by long-time collaborator John Williams, proved so difficult to synchronize in this specific scene during the recording sessions that Spielberg gave Williams a blank check and asked him to record the cue without picture, freely. Spielberg then re-edited the scene later on to perfectly match the music.

When the music has been composed and orchestrated, it is then performed by the orchestra or ensemble, often with the composer conducting. The orchestra performs in front of a large screen depicting the movie, and sometimes to a series of clicks called a "click-track" that changes with meter and tempo, assisting the conductor to synchronize the music with the film.

Films often have different themes for important characters, events, ideas or objects, taking the idea from Wagner's use of leitmotif. These may be played in different variations depending on the situation they represent, scattered amongst incidental music. A famous example of this technique is John Williams' score for Star Wars Episodes IV-VI, and the several themes associated with characters like Darth Vader, Luke Skywalker, and Princess Leia.

Most films have between forty and seventy-five minutes of music. However, some films have very little or no music. *Dogme 95* is one genre that has music only from within a film, such as from a radio or television (thus called "source music" because it comes from a source within the film's depiction).

Artistic merit

The artistic merits of film music are frequently debated. Some critics value it highly, pointing to music such as that written by Erich Wolfgang Korngold, Aaron Copland, Bernard Hermann, and others. Some even consider film music to be a defining genre of classical music in the late 20th century, if only because it is the brand of classical music heard more often than any other. In some cases, film themes have become accepted into the canon of classical music. These are mostly works from already noted composers who have done scores, for instance Sergei Prokofiev's score to Alexander Nevsky (film) or Vaughan Williams' score to Scott of the Antarctic. Others see the great bulk of film music as meritless. They consider that much film music is derivative, borrowing heavily from previous works. Composers of film scores typically can produce about three or four per year. The most popular works by composers such as John Williams and Danny Elfman are still far from entering the accepted canon. Even so, major orchestras sometimes perform concerts of such music.

Historical notes

Before the age of sound motion pictures, great effort was taken to provide suitable music for films, usually through the services of an in-house pianist or organist, and, in some case, entire orchestras. Examples of this include Victor Herbert's score in 1915 to Fall of a Nation (a sequel to Birth of a Nation) and Camille Saint-Saëns' music for L'Assassinat du duc de Guise in 1908 — arguably the very first in movie history. Most accompaniment at this time comprised pieces by famous composers, also including studies. These were often used to form catalogues of film music, which had different subsections broken down by 'mood' and/or genre: dark, sad, suspense, action, chase, etc. This made things much easier for the in-house pianists and orchestras to pick pieces that fitted the particular feel of a movie and its scenes.

A full film score widely regarded as the first made by a popular artist came in 1980 with the film Flash Gordon, by the rock group Queen. Although many of their fans consider the soundtrack (subsequently released as an album) to be a mediocre effort, the album received great critical acclaim. This had not been done before in popular film history: any featured band had films written around the music (notably The Beatles with Yellow Submarine, and The Who's Tommy).

Notable film score composers

Please note: Films are only highlights of the composer's works, and thus this is not a complete listing.

Richard Addinsell: Warsaw Concerto in Dangerous Midnight (re-issued as Suicide Squadron)

David Arnold: Independence Day, Stargate, Tomorrow Never Dies, The World Is Not Enough, Die Another Day

Klaus Badelt: Poseidon, Pirates of the Caribbean: The Curse of the Black Pearl

John Barry: several James Bond films, Dances With Wolves, Zulu, Out of Africa, Born Free

Hubert Bath: Cornish Rhapsody in the 1945 production of Love Story, Hitchcock's Blackmail

Jack Beaver: Portrait of Isla in The Case of the Frightened Lady

Elmer Bernstein: The Magnificent Seven, To Kill a Mockingbird, The Great Escape

Jon Brion: Eternal Sunshine of the Spotless Mind, Magnolia, I e Huckabees, Punch-Drunk Love

Roy Budd: Get Carter, The Wild Geese

Don Davis: The Matrix, The Matrix Reloaded, The Matrix Revolutions

John Debney: Chicken Little (2005 film), Dreamer: Inspired by a True Story

Patrick Doyle: Carlito's Way, Gosford Park, Bridget Jones' Diary, Harry Potter and the Goblet of Fire, Kenneth Branagh films such as Henry V

Randy Edelman: DragonHeart, The Last of the Mohicans, Dragon: The Bruce Lee Story

Danny Elfman: Pee-wee's Big Adventure, Beetlejuice, Batman (1989 film), The Nightmare Before Christmas, Mission: Impossible (film), Spider-Man (film)

Michael Giacchino: Mission: Impossible III, The Incredibles, Looking For Comedy In the Muslim World

Philip Glass: The Fog of War, the Qatsi trilogy (Koyaanisqatsi, Powaqqatsi, Naqoyqatsi),

Truman Show, Candyman, The Hours and Thin Blue Line
 Elliot Goldenthal: Heat, A Time to Kill, Frida
 Jerry Goldsmith: many Star Trek scores, both film and TV; The Omen, Patton, Planet of the Apes
 Ron Goodwin: Where Eagles Dare, 633 Squadron, Those Magnificent Men in Their Flying Machines, Battle of Britain
 Harry Gregson-Williams (occasionally with John Powell): The Rock, Armageddon, Shrek, Man on Fire, *'Metal Gear Solid 2: Sons of Liberty, Metal Gear Solid 3: Snake Eater, "Team America: World Police", Kingdom of Heaven, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe
 Bernard Herrmann: Citizen Kane, Journey to the Center of the Earth, Mysterious Island, and many Alfred Hitchcock films, most famously Psycho, Vertigo and North by Northwest
 Joe Hisaishi: Nausicaä of the Valley of Wind, Castle in the Sky, Princess Mononoke, Sonatine, Hanabi, Spirited Away
 James Horner: Titanic, Star Trek II: The Wrath of Khan, Legends of the Fall, Braveheart, Apollo 13, Aliens, A Beautiful Mind
 James Newton Howard: Batman Begins, The Fugitive, Unbreakable, Signs, King Kong, Hidalgo (film)
 Akira Ifukube: Godzilla, Rodan, King Kong vs. Godzilla, Atragon, Mothra vs. Godzilla, The War of the Gargantuas, Battle in Outer Space, Destroy All Monsters, Terror of Mechagodzilla, Godzilla vs. Destoroyah
 Ilayaraaja: Mouna Raagam, Idayathai Thirudathey, Dalapathi, Hey Ram, Lajja, Anjali, Sadma, Johnny, Muthalmariyadai
 Maurice Jarre: Lawrence of Arabia, Dr Zhivago
 Trevor Jones: Cliffhanger, Labyrinth, The Last of the Mohicans, Mississippi Burning, Dark City, Excalibur, Around the World in 80 Days (2004 film)
 Michael Kamen: Robin Hood, Prince of Thieves, Band of Brothers (TV), X-Men, Lethal Weapon, Licence to Kill
 Bernhard Kaun: Frankenstein (1931), Return of Dr. X (1939)
 Erich Wolfgang Korngold: The Sea Hawk, The Adventures of Robin Hood
 Michel Legrand: Les parapluies de Cherbourg, The Thomas Crown Affair.
 Albert Hay Malotte: Disney animations, The Big Fisherman
 Mark Mancina: Speed, Twister, Tarzan
 Henry Mancini: Breakfast at Tiffany's and the Pink Panther movies
 Dario Marianelli: The Brothers Grimm, Pride & Prejudice, V for Vendetta
 Giorgio Moroder: Flashdance, Scarface, The Neverending Story
 Ennio Morricone: Il buono, il brutto, il cattivo, Peur sur la ville, The Untouchables, The Mission, The Thing, The Good, the Bad and the Ugly, Once Upon a Time in the West, Cinema Paradiso, Days of Heaven
 John Murphy: Lock, Stock and Two Smoking Barrels, Snatch and 28 Days Later
 Alfred Newman: Wuthering Heights, How the West Was Won, The Greatest Story Ever Told, The King and I (1956 film)
 Thomas Newman: The Shawshank Redemption, American Beauty, Road to Perdition, Finding Nemo
 Randy Newman: The Natural, Toy Story, A Bug's Life

Jack Nitzsche: The Exorcist, One Flew Over the Cuckoo's Nest, Starman, Stand By Me
Michael Nyman: The Piano, Gattaca
John Ottman: X2: X-Men United, Fantastic Four, The Usual Suspects
Basil Poledouris: Conan the Barbarian, RoboCop, Starship Troopers, The Hunt for Red October
Popol Vuh: Several films of Werner Herzog
Rachel Portman: The Cider House Rules, Emma
John Powell: Face/Off, Paycheck
Sergei Prokofiev: Alexander Nevsky, Lieutenant Kije, Ivan the Terrible
Trevor Rabin: Con Air, Armageddon, Enemy of the State, National Treasure
A. R. Rahman: Kannathil Muthamittal, Bombay, Roja, Lagaan: Once Upon a Time in India
David Raksin: Forever Amber, The Bad and the Beautiful, Laura
Miranda Ravin: Exempla Healthcare Film, Sonnenalp, Jefferson Symphony Orchestra
Heinz Roemheld: The Black Cat, Yankee Doodle Dandy (songs by George M. Cohan), Ruby Gentry
Nino Rota: The Godfather, Romeo and Juliet, Otto e Mezzo, The Glass Mountain
Miklós Rózsa: Spellbound, Quo Vadis, Ben-Hur
Arthur B. Rubinstein: Blue Thunder (1983), WarGames (1983)
Camille Saint-Saëns, the first renowned classical composer to write for films
Ryuichi Sakamoto: The Last Emperor, Merry Christmas, Mr. Lawrence
Gustavo Santaolalla: The Motorcycle Diaries, Brokeback Mountain
Lalo Schifrin: Bullitt, Dirty Harry, Rush Hour, Mission: Impossible (TV), Tango
Eric Serra: GoldenEye, The Big Blue, The Fifth Element
Howard Shore: The Lord of the Rings, Philadelphia, Se7en, The Silence of the Lambs, A History of Violence
Ryan Shore: Prime, Harvard Man, Vulgar
Alan Silvestri: Back to the Future, Forrest Gump, The Mummy Returns, Mouse Hunt
Max Steiner: Gone with the Wind, King Kong, Casablanca
Leith Stevens: Destination Moon, The War of the Worlds (1953), The Wild One
Buddy Baker (composer): The Apple Dumpling Gang (film)
Dimitri Tiomkin: Giant, Rio Bravo, Gunfight at the OK Corral.
Shigeru Umebayashi: Yumeji, In the Mood for Love, House of Flying Daggers, 2046
Vangelis: Chariots of Fire, Blade Runner, 1492: Conquest of Paradise
Franz Waxman: The Bride of Frankenstein, Objective Burma, Spirit of St. Louis
John Williams: Star Wars series, Superman: The Movie, Schindler's List, Indiana Jones series, Jaws series, Hook, Harry Potter series, Jurassic Park series
Ralph Vaughan Williams: Scott of the Antarctic
Hans Zimmer: "Batman Begins",The Rock, The Lion King, Driving Miss Daisy, Gladiator, Black Hawk Down, Mission: Impossible 2, Crimson Tide, Hannibal, The Last Samurai, Matchstick Men

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Filmmakers

A film director controls the artistic and dramatic aspects of a *film*. The role typically includes:

- Realizing the overall artistic vision of the film.
- Controlling the content and flow of the film's plot.
- Directing the performances of actors, both by putting them in certain positions and by eliciting the required range of emotions.
- Organizing and selecting the locations in which the film will be shot.
- Managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.
- On occasion, writing the screenplay.

The director will delegate many of these responsibilities to other members of his or her film crew. For example, the director may describe the mood he wants from a scene, then leave it to other members of the film crew to find a suitable location, or to set up the appropriate lighting.

How much control a director exerts over a film varies greatly. Many directors are under the control of the studio and producer. This was true from the 1930s through the 1950s, when studios had many directors, actors and writers under contract.

Other directors have far more control and bring their artistic vision to the pictures they make. Their methods range from those who:

- Like to outline a general plot line and let the actors improvise dialogue
- Control every aspect, and demand that the actors and crew follow instructions precisely
- Write their own scripts such as Quentin Tarantino or Hayao Miyazaki
- Collaborate on screenplays with long-standing writing partners
- Act as their own cinematographers and editors
- Star, often in leading roles, in their films, such as Clint Eastwood or Woody Allen

Directors work closely with film producers who are usually responsible for the non-artistic elements of the film, such as financing, contract negotiation and marketing. Directors will often take on some of the responsibilities of the producer for their films (e.g. Steven Spielberg). The early silent film director Alice Guy Blaché not only produced her own pictures but actually created her own highly successful studio.

The director is usually the individual who visualizes the script and guides the technical crew and actors to carry out that vision. It is the director's sense of the dramatic along with the creative visualization of the script that transforms a screenplay into a well-made motion picture. However the director doesn't always have absolute artistic control. The director is usually selected by the producer, whose job it is to make the decisions that are in the best interests of the production company or studio or network. As such, the producers have veto

power over everything from the script itself to the final cut of the film, often in opposition to the director's vision.

Categories: *Filming*
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Animator

Next

An animator is one who is involved in the process of *animation*. How this person actually creates animation depends on the field in which he or she works.

Some fields in which an animator may work:
- Motion pictures
  - Television
  - Video games
  - The Internet

Among the specialized categorizations of animators are character animators (artists who specialize in character movement, dialogue, acting, etc.) and special effects animators (who animate anything that is not a character; most commonly vehicles, machinery, and natural phenomena such as rain, snow, and water).

Other *artists* who contribute to *animated cartoons*, but who are not animators, are layout artists (who design the backgrounds, lighting, and camera angles), *storyboard* artists (who draw panels of the action from the script), and *background* artists (who paint the "scenery").

Animator | Cinematographer | Film crew | Documentary filmmakers | Film editor | Film producer | Production designer | Screenwriter

Film crew

A film crew is a group of people hired by a film company for the purpose of producing a *film* or motion picture. Crew are distinguished from cast, the *actors* who appear in front of the camera or provide voices for characters in the film. Crew are also separate from producers, those who own a portion of either the film company or the film's intellectual property rights.

A film crew is divided into different departments, each of which specializes in a specific aspect of the production.

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Production

"Production" is generally not considered a department as such, but rather a collection of functional groups. These include the "front office" staff such as the Production Manager, the Production Coordinator, and their assistants; the accounting staff; the various Assistant

Directors; and sometimes the Locations Manager and his or her assistants. The Director is considered to be a separate entity, not within the departmental structure.

- Production Manager

The production manager supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The PM also helps manage the day-to-day budget by managing operating costs such as salaries, production costs, and everyday equipment rental costs. The PM often works under the supervision of a line producer and directly supervises the Production Coordinator.

- Unit Manager

The unit manager fulfills the same role as the production manager but for secondary "unit" shooting. In some functional structures, the unit manager subsumes the role of the Transport Coordinator.

- Production Coordinator

The Production Coordinator is the information nexus of the production, responsible for organizing all the logistics from hiring crew, renting equipment, booking talent to making sure the star has only green M&M's in their trailer. The PC is an often under-appreciated but integral part of film production.

- *Director*

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, he or she is ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred. In the United States, directors usually belong to the Directors Guild of America. The Canadian equivalent is the Directors Guild of Canada.

- *First Assistant Director*

The first assistant director (1st AD) assists the production manager and director. He or she is in charge of overseeing the day-to-day management of the cast and crew scheduling, equipment, script, and set. A 1st AD may also be responsible for directing background action for major shots or the entirety of relatively minor shots, at the director's discretion.

- *Second Assistant Director*

The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, script supervision, etc. In Canadian and British functional structures there are 3rd ADs and even Trainee ADs; in the American system there are 2nd 2nd ADs.

- Production Assistant

A production assistant assists the first assistant director with set operations. Production assistants, almost always referred to as PAs, also assist in the production office with general tasks.

- *Script Supervisor*

Also known as the "continuity person", the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script, thereby ensuring that consistency is maintained from shot to shot. The script supervisor works very closely with the director on set.

- Production Accountant

The production accountant assists the production manager and line producer in keeping track of the film's budget. The production accountant, together with his or her various assistants, are often considered to be a separate department.

- *Location Manager*

The location manager assists the *Director* and the Production designer in finding, securing, and coordinating filming locations. Locations is often considered to be a separate department.

- Publicist

The publicist handles the publicity of a film. They promote the film by issuing press releases and overseeing advertisements.

Art Department

The Art Department in a major feature film can often number in the hundreds. Usually it is considered to include several sub-departments: the art department proper, with its art director, set designers and draughtsmen; sets, under the set decorator; props, under the propsmaster; construction, headed by the construction coordinator; scenic, headed by the key scenic artist; and special effects (or simply SFX).

- Production Designer

A production designer is responsible for creating the physical, visual appearance of the film - settings, costumes, properties, character makeup, all taken as a unit. The production designer works closely with the director and the cinematographer to achieve the 'look' of the film. The term was created in 1939 in respect for the amount and level of design work single-handedly accomplished by William Cameron Menzies on the film Gone with the Wind. Previously, and often subsequently, the person(s) with the same responsibility had been called "art directors."

Art

Within the overall Art Department is a sub-department also, and often confusingly, called the Art Department. This consists of the people who design the sets and create the graphic art.

- Art Director

The art director reports to the production designer, and more directly oversees artists and craftspeople, such as the set designer and set decorator, who carry out the production design.

- Set Designer

The set designer is the draftsman, often an architect, who actually realizes the structures or interior spaces called for by the production designer.

- Assistant art director

The first, second and third assistant art directors carry out the instructions of the art director. Their work often involves measuring locations, creating graphics and paper props, collecting information for the production designer and drawing sets. Sometimes a set designer is also the first assistant art director; in this capacity, he or she manages the work flow and acts as the 'foreman' of the drawing office.

Sets

- *Set Decorator*

The set decorator is in charge of the decorating of a film set, which includes the furnishings and all the other objects that will be seen in the film. He or she works closely with the production designer and coordinates with the art director. In recognition of the set decorator's importance, the *Academy Award* for Art Direction is given jointly to both the production designer and the set decorator.

- Buyer

The buyer is the number two person in the set department below the set decorator. The buyer locates, and then purchases or rents the set dressing.

- Lead Man

The lead man ("lead" rhymes with "seed") is the foreman of the sets crew, often referred to as the "swing gang."

- Set Dresser

The set dressers apply and remove the "dressing," i.e., furniture, drapery, carpets—everything one would find in a location, even doorknobs and wall sockets. Most of the swing gang's work occurs before and after the shooting crew arrives but one set dresser remains with the shooting crew and is known as the on-set dresser.

Props

- Propsmaster

The property master, more commonly known as the propsmaster, is in charge of finding and managing all the props that appear in the film. The propsmaster usually has several assistants.

- Props builder

The props builder, as the name implies, builds the props that are used for the film. Props builders are often technicians skilled in construction, plastics casting, machining, and electronics.

- Armourer

The armourer is a specialized props technician who deals with firearms. In most jurisdictions this requires specials training and licenses.

Construction

- Construction Coordinator

The construction coordinator oversees the construction of all the sets. The coordinator orders materials, schedules the work, and supervises the often sizeable construction crew of carpenters, painters and labourers. In some jurisdictions the construction coordinator is called the construction manager.

- Head Carpenter

The head carpenter is the foreman of a "gang" of carpenters and labourers.

Scenic

- Key Scenic

The key scenic artist is responsible for the surface treatments of the sets. This includes special paint treatments such as aging and gilding, as well as simulating the appearance of wood, stone, brick, metal, stained glass--anything called for by the production designer. The key scenic artist supervises the crew of painters, and is often a master craftsperson.

Greens

- Greensman

The greensman is a specialised set dresser dealing with the artistic arrangement of plant material, sometimes real and sometimes artificial. Depending on the scope of the greens work in a film, the greensman may report to the set decorator or may report directly to the production designer.

Hair & Makeup

- Makeup artist

Makeup artists are beauticians that apply makeup to anyone appearing on screen. They concentrate on the area above the chest, the face, the top of the head, the fingers, hands, arms, and elbows. Their role is to manipulate an actors on screen appearance whether it makes them look more youthful, larger, older, or in some cases monstrous. There are also body makeup artist who concentrate their abilities on the body rather than the head.

- Hairdresser

The hairdresser (or "hair stylist") is responsible for maintaining and styling the hair of anyone appearing on screen. They work in conjunction with the makeup artist.

Wardrobe

- Costume Designer

The costume designer is responsible for all the clothing and costumes worn by all the actors that appear on screen; as well they are responsible for designing, planning, and organizing the construction of the garments down to the fabric, colors, and sizes. The costume designer works closely with the director to understand and interpret "character," and liases with the production designer to achieve an overall "look" for the film.

- Set Costumer

The set costumer is the costume designer's assistant. In addition to helping with the design of the costumes, the set costumer is responsible for the storage and maintenance of the costumes, and assists the actors and actresses with them.

Camera

- Director of photography

The director of photography is the chief of the camera and lighting crew of the film. The DoP makes decisions on lighting and framing of scenes in conjuction with the film's director. Typically, the director tells the DoP how he or she wants the film to look, and the DoP then chooses the correct aperature, filter, and lighting to achieve the desired effect.

- *Cinematographer*

The term cinematographer has been a point of contention for some time now. It is usually synonymous with "director of photography," though some professionals insist that it only applies when the director of photography and camera operator are the same person. In America, cinematographers (and directors of photography, camera operators, camera assistants and still photographers) are represented by the Local 600 International Cinematographers Society, a labor union division of the IATSE (International Alliance of Theatrical Stage Employes). In Canada, they are represented by Locals 667 and 669. An elite collection of American cinematographers are members of the American Society of Cinematographers, a trade organization that represents the upper echelon of talent in

cinematography. Equivalents in other countries include the Canadian Society of Cinematographers, the British Society of Cinematographers and the Australian Cinematographers Society.

- *Camera operator*

The camera operator uses the camera at the direction of the cinematographer, director of photography, or the film director to capture the scenes on film. Generally, a cinematographer or director of photography does not operate the camera, but sometimes these jobs may be combined.

- *First assistant camera operator (focus puller)*

The first assistant camera operator (1AC) is responsible for keeping the camera in focus as it is shooting. Since the 1AC is not looking through the camera and cannot see the results of his or her focusing in realtime, this job is considered to be extremely technically difficult. It is also the 1st AC's responsibility to maintain the camera during the duration of the filming period, apply or remove any necessary or unnecessary accessories (such as matte boxes, lens changes, filters, external viewing monitors, video assist devices, etc.), reload the camera (whether with film or video tape) and oversee the 2nd Assistant camera operator and any other members of the camera assist team (including designated loaders and camera production assistants).

- *Second assistant camera operator ("clap boy")*

The second assistant camera operator (2AC) operates the *clapperboard* at the beginning of each take and loads the raw film stock into the camera magazines between takes, if there is no additional specifically designated film loader. The 2AC is also in charge of overseeing the meticulously kept notebooks that records when the film stock is received, used, and sent to the lab for processing. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

- Loader

The loader is the designated film loader. S/he transfer's motion picture film from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 1st AC. After exposure during filming, the loader then removes the film from the magazines and places it back into the light-tight cans for transport to the laboratory. It is the responsibility of the loader to manage the inventory of film and communicate with the 1st AC on the film usage and remaining stock throughout the day. On small production crews, this job is often combined with the 2nd AC. With the prevelance of digital photography, this position is often eliminated.

- Camera Production Assistant (camera intern)

Usually a volunteer or trainee in the camera department, the camera PA assists the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

- Digital Imaging Technician ("DIT")

On digital photography productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the cinematographer or director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to creatively or technically manipulate the resulting image.

Production Sound

- *Production sound mixer*

The production sound mixer is head of sound department on the set, responsible for recording all sound on a set. This requires choice and deployment of microphones, choice of recording media, and mixing of audio signals in real time.

- *Boom operator*

The boom operator is an assistant to production sound mixer, responsible for microphone placement and movement during a take. The boom operator uses a boom, a special piece of equipment that allows precise control of the microphone at a much greater distance away from the actors. In France, the boom operator is known as a the perchman.

Grip

Grips are trained lighting and rigging technicians. The main responsibilities of a grip are to work closely with the electrical department to put in the lighting set-ups necessary for a shot. On the *sound stage*, they are responsible for moving and adjusting major set pieces when something needs to be moved to get a camera into position. They may belong to the International Alliance of Theatrical Stage Employes.

- Key grip

The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve the correct lighting and blocking.

- *Best boy grip*

The best boy grip is the chief assistant to the key grip.

- *Dolly grip*

The grip in charge of operating the *camera dolly* is called the dolly grip. He/she places, levels, and moves the dolly track, then pushes and pulls the dolly and usually a camera operator and camera assistant as riders.

Electrical

- *Gaffer*

The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician".

- *Best boy electric*

The best boy electric is the chief assistant to the gaffer.

- *Light technician*

Light technicians are involved with setting up and controlling lighting equipment.

Editorial

- *Film editor*

The film editor is the person who assembles the various shots into a coherent film, with the help of the director. Film editors may belong to the American Cinema Editors (A.C.E.)

- Chyron operator

The Chyron operator creates titles and/or text graphics -- Chryon is a brand name for a character generator.

- Color timer

The color timer works in a film lab to adjust the color of the film.

- Negative cutter

The negative cutter cuts and splices the negatives as directed by the film editor, and then provide the assembled negative reels to the lab in order for prints (positives for projection) to be made.

Visual Effects

- Visual effects supervisor

The visual effects supervisor is in charge of the visual effects department. *Visual effects* refer to post-production alterations to the film's images. They are not to be confused with *special effects*, which are done during production (on set).

Sound/Music

- *Sound designer*

The sound designer, or "supervising sound editor", is in charge of the post-production sound of a movie. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

- *Dialogue editor*

Responsible for assembling and editing all the dialog in the soundtrack.

- Sound editor

Responsible for assembling and editing all the sound effects in the soundtrack.

- Re-Recording Mixer

Balances all of the sounds prepared by the dialogue, music and effects editors, and finalizes the films audio track.

- Music supervisor

The music supervisor, or "music director", works with composer, mixers and editors to create and integrate the film's music.

- Composer

The composer is resposible for writing the musical score for a film.

- *Foley artist*

The foley artist is the person who creates and records many of the sound effects for a film.

See also

- [Screenplay](#)

[Animator | Cinematographer | Film crew | Documentary filmmakers | Film editor | Film producer | Production designer | Screenwriter](#)

Assistant director

NeXT
[Next](#)

The [Assistant director](#) (AD) is a filmmaking role. The duties include: setting the shooting schedule, tracking daily progress against the filming production schedule, arranging logistics, rounding up cast and crew by preparing daily call sheets, checking they have all arrived, maintaining order on the set, rehearsing cast and directing background artists (extras). In Australia, the first assistant director may carry a legal responsibility for health and safety as the "responsible person" and representative to the producer on set.

Historically this role as an assistant to the *director* was a stepping stone to directing work; Alfred Hitchcock was an AD, as was James McTeigue (director of V for Vendetta). This transition into film directing is no longer common in feature films but remains an avenue for television work, particularly in Australia and Britain. Now, it is more common for ADs to transition to production management and producer roles than to directing and the role of AD has become a separate technical profession.

The role of Assistant Director differs between nations. For example, the distinction between 22AD and 3AD is more common in North America. British and Australian productions, rather than having a 22AD, will hire a "second" 2AD to fulfill the same duties. 3ADs in both Britain and Australia have different duties to a 22AD and the terms are not synonymous.

The AD Department

Often the role of assistant director is broken down into the following sub-roles:

•   The [First Assistant Director](#) (1AD or "First") has overall AD responsibilities outlined above and also supervises the 2AD. The "first" is directly responsible to the producer and "runs" the floor or set. The 1AD, together with the production manager, are two of the highest "below the line" technical roles in filmmaking (as opposed to creative or "above the line" roles) and so, in this strict sense, the role of 1AD is non-creative.

•   The [Second Assistant Director](#) (2AD or "Second") creates the daily call sheets from the production schedule, in cooperation with the production coordinator. The "second" also serves as the "backstage manager" liaising with actors and putting cast through make up and wardrobe and relieving the "first" of these duties. Supervision of the second second assistant director, third assistant director, assistant director trainees, and the setting of background (extras) are parts of the "second's" duties.

•   The [Second Second Assistant Director](#) (22AD or "Second Second") is strictly different to a third assistant director as they can be an experienced second AD whose role is to deal with the increased workload of a large or complicated production. For example, a production with a large number of cast may require the division of the "backstage manager" aspects and the call sheet production work to too separate people. There is no clear distinction as to when a 2AD becomes a 3AD or vice versa. Although some industry bodies (American DGA) may have defined the roles in a objective way, really it is a subjective distinction.

•   The [Third Assistant Director](#) (3AD or "Third") works on set with the "First" and may liaise with the "Second" to move actors from "base camp" (the area where all the production, cast, and hair and makeup trailers are), or organize crowd scenes and supervise one or more production assistants (PA).

•   The [Additional Assistant Director](#) (AAD or "Additional") or [Fourth Assistant Director](#) (4AD or "Fourth") or "Key Production Assistant" ("Key PA") may have a number of duties but, most commonly, has two broad job functions. One is the contraction of the duties of an AD where the AD acts as both 2AD and 3AD simultaneously. For example, a production with a large number of cast may pass the 2AD call sheet production work to that of the AAD, especially when the 2AD is already performing the addtional work of a 3AD. The other main use of an AAD is as an adjunct to the 3AD and 1AD for logistically large scenes where more "ADs" are needed to control large numbers of extras. The "Additional" may also serve where the complexity of the scene or specialized elements within it (stunts, period work) require or are best served by a dedicated AD in most respects equal to a 1AD - directing and controlling a number of other ADs to direct action to the satisfaction of the 1AD and the director.

- A production assistant is the lowest person on the crew's hierarchy in terms of salary and the ability to deliver orders to others. They are the "worker bees" that do as the other ADs tell them in order to make things run as smoothly and comfortably as possible on the set.

Calling the Roll

One of the 1AD's responsibilities is to "call the roll", which means that when all of the above the line people seem ready to perform a take, the 1AD initiates the take. Over the years, a special procedure has been developed for this task in order to achieve the maximum economy and efficiency during shooting.

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Best boy

In a *film crew* there are two kinds of best boy: Best Boy Electric and Best Boy Grip. In the simplest forms, they are assistants to their department heads, the *Gaffer* and the Key Grip, respectively.

On films with very small crews, the Electric (lighting) department often consists of only a Gaffer and a Best Boy, and the Grip department includes only a Key Grip and a Best Boy. On very large crews these numbers can hit up to 12 or 24 people per department (depending on the situation).

As would be expected, the responsibilities of a Best Boy change depending on the size of the crew. On small shows, they simply place and operate the Grip and Lighting equipment and ensure its continuous and safe operation. On a large show, the Best Boy position might resemble a management position; often they hire the crew and ensure sets are pre-rigged for the Gaffer or Key Grip. The Best Boy also may be responsible for preparing weekly invoices to production departments, ensuring that overtime is paid and handling negotiations with the production team.

Female Best Boys are, as a rule, credited as "Best Boy", but often are called "Best Girl" on-set.

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of

Body double

A body double is a general term for someone who substitutes for the credited actor of a character in any recorded visual medium, whether videotape or *film*. The term is most commonly used in the context of head-to-toe (or nearly) *shots* involving nudity. For example, Catherine Bell served as a nude body double for Isabella Rossellini in the *movie* Death Becomes Her. More specific terms are often used in special cases; a *stunt double* is used for dangerous or sophisticated sequences. This is in contrast to a *stand-in* who replaces an actor for non-filming purposes such as scene arrangement and lighting adjustments.

Stunt double and body double can both be used for cases where special skills are needed—anything from playing the piano, to competitive skiing.

Also, if only a part of the body is shown, the term might be more specific; probably the most common is a butt double, mostly used with TV, since whole-body nudity isn't as common in that medium. The term stunt butt is also attested.

A production scene photodouble portrays a double of the lead "star" actor for the director. A double will be seen on camera during the movie. Some of these many "double" acted scenes could be long or wide 'establishing' shots, complicated 'over-the-shoulder' main lead actor's dialogue sequences or in quick 'insert' close-up shots involving only showing actor's body parts.

The photodouble must say the dialogue lines in the same lead actor timing and also reproduce the exact physical actions "blocking" in co-ordination with the other principle "star" actors in that scene to make this scene 'real' since it will be seen in the final cut. This is important to establish since the public thinks there is very little "acting" talent to this important production job.

Usually the "double's" face is kept from being seen on camera. This way the "star" can work in fewer scenes and the "star" lead actor can be literally filming in two scenes at once. And in this way, a good cast photodouble can help speed up the day's production and is a necessary and valuable cast person for a film.

The 1984 film Body Double, directed by Brian De Palma, featured a plot that hinged on the discovery that one character had in fact served as a body double for another; whether the nude scenes in question were actually done by either of the two actresses or by an uncredited body double is unclear.

See also

- Stand-in

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Boom operator

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A boom operator is an assistant of the *production sound mixer*. The principle responsibility of the boom operator is microphone placement, sometimes using a "fishpole" with a microphone attached to the end and sometimes, when the situation permits, using a "boom" (most often a "fisher boom") which is a special piece of equipment that the operator stands on and that allows precise control of the microphone at a much greater distance away from the actors. He or she will also place wireless microphones on actors when it is necessary.

In Hollywood, a boom operator usually makes between $150 and $350 per day (plus overtime).

References

- Ginsberg, Fred. Lecture. California State University, Northridge. Northridge, California. 9 Sept. 2005.

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Construction grip

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A construction grip is a worker on a set of a movie or dramatic production. Construction grips are found most commonly in, or on jobs that originate in New York.

The construction key grip and his crew work with the construction coordinator and his carpenters to execute any sets or set pieces that are erected or installed. The key is chosen and directed by the coordinator, though they are ostensibly of equal rank, and the coordinator generally determines the order of work.

The division of labor is basic: The coordinator and his carpenters build the components of the set, the construction grips prepare the site, and erect, level, and plumb the set. Then the carpenters trim the set in preparation for the scenic artists.

In addition, The construction grips accomplish any rigging that may need to be done (flying set pieces or facades mounted on existing structures), order, and if applicable, operate any heavy machinery required. They are also responsible for any backdrops that need to be hung.

Once complete, and the shooting crew comes in, the set is generally handed over to the regular or shooting *grips*, unless there is a particularly large or complex piece that must be moved at a particular time.

The grip department in general is also traditionally charged with the safety of the crew, and this engenders certain other labors for the construction grips: the shop and set (until it is turned over to the set dressers) must be maintained free of debris, and lumber and building materials must be stowed or racked in a safe, neat, and accessible manner.

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Dialogue editor

The dialogue editor assembles, synchronises, and edits all the dialogue in a *film* or television production. Usually they will use the production tracks, that is the sound that was recorded on the set, and smooth it out in terms of volume and equalisation. If any of the production tracks are unusable they can be replaced by either alternate production tracks recorded on set or by ADR, automated dialogue replacement, which is recorded after the shoot with the actors watching their performances in a sound studio and rerecording the lines. Large productions may have an ADR editor working under the dialogue editor, but the positions are often combined. The ADR editor or dialogue editor also work with the walla group in films which they are required, providing the background chatter noise in scenes with large crowds, such as parties or restaurants.

Once the dialogue editor has completed the dialogue track, the re-recording mixer then mixes it with the music and *sound effects* tracks to produce the final soundtrack.

Categories: Filming | Film crew

Director of audiography

The Director of Audiography (DOA) or Sound Director (SD) or Audio Director (AuD) is the designer and manager responsible for the audio experience in a filmmaking. The responsibilities range from the sound concept, design, planning and inital budgeting in *pre-production* through to recording and scheduling in production and coordinating the final mix in *post-production* and overall quality control of the audio process in filmmaking.

The DOA is mostly found in Bollywood productions where music is a vital part of the genre. The SD was once a recognised role in *Hollywood* prior to the 1990s, however today this role is largely reduced to either *sound designer* and sound engineer (in post-production) or *sound mixer* (in production). Hollywood films are normally dialogue-based, and even this is often re-recorded in *post-production* using a technique called ADR.

A tension exists between the visual and aural dimensions of filmmaking which is reflected in film history, where *silent films* preceded the "talkies". Production sound crew often complain at the lack of consideration given to audio issues in some productions. Having a DOA or SD helps alleviate such pressures by providing a powerful presence to defend the dimension of sound in filmmaking. The absence of a DOA or SD can result in a production company failing to plan effectively or budget realistically for sound.

Hollywood sound editor David Yewdall bemoans the loss of the SD and tells the true story of how the *film producer* of Airport failed to understand the importance of recording aircraft sound effects during a shoot, costing the film additional expense in post-production. Every dimension of filmmaking requires specialist attention; none less than sound, which requires the detailed planning and coordination of an experienced DOA or SD to assure the sound quality of any modern film.

The importance of sound in a film is particularly evident when the quality diminishes. A case in point is the UK 2001 DVD release of Bob's Weekend where in many scenes the main characters are barely audible against the background sound effects.

See also

- Filmmaking

Categories: Film sound production | Film crew

Dolly grip

In *cinematography*, the dolly grip is the individual who operates the *camera dolly*. He/she places, levels, and moves the dolly track, then pushes and pulls the dolly and usually a *camera operator* and camera assistant as riders. If the dolly has a moveable vertical axis, such as a hyraulically-actuated arm, then the dolly grip also operates the up and down of the camera simultaneously to tracking. This type of dolly shot is known as a compound move. A dolly grip must work closely with the camera crew to perfect these complex movements during rehearsals. Focusing the lens is critical to capturing a sharp image, so a dolly grip must hit his/her marks in concert with a camera assistant who pulls focus. It is a skill that experience can hone to a point, but the best dolly grips are known for their "touch" and that makes them highly sought-after talents.

The dolly grip is also employed when the camera is operated in handheld mode (on the operator's shoulders or literally in their hands). While the camera operator is moving with the camera, the dolly grip is responsible for the operator's safety, helping them to "blindly" negotiate their way through sometimes complicated environments. The dolly grip silently directs the operator (through gentle touches, nudges, pulls and pushes) away from walls and other obstacles that the operator cannot see while concentrating on the image in the camera viewfinder. The same is true when the camera is operated with a Steadicam or similar body-mounted stabilization tool.

Although dolly grips are hired by and under a key grip, they are paid the same as (or more than) a *best boy grip*, who is the second in command.

Dolly grips may also push a wheeled platform holding the microphone and boom operator.

Executive producer

[Executive producer](#) is a role in the entertainment industry that is sometimes difficult to define clearly. Executive producers vary in involvement, responsibility and power. Some executive producers have hands-on control over every aspect of production, some supervise the producers of a project, while others are involved in name only.

Movies

An executive producer of a *motion picture* is typically a *producer* who is not necessarily involved in any creative or technical aspects of production. They generally handle business issues, and may even be a financier of the film. Some executive producers act as representatives of the studio (which releases and/or makes) or production company (which makes) a film, occasionally being credited as [executive in charge of production](#).

Many times someone will receive Executive Producer credit because of their prior involvement with a property that has since been optioned into a film, even if they had no direct input into the production of the film itself. Some instances of this include authors of optioned literary works; people who had previously owned or currently own a property's movie rights; or, someone who had produced, or been involved in the production of, a previous version of the film.

- [Producers Guild of America FAQ: http://www.producersguild.org/pg/about_a/faq.asp](#)
- Internet Movie Database Glossary of terms: *http://us.imdb.com/Glossary/*

Categories: *Film crew*

[Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer](#)

Film producer

A [film producer](#) creates the conditions for making *movies*. The producer initiates, coordinates, supervises and controls matters such as raising funding, hiring key personnel, and arranging for distributors. The producer is involved throughout all phases of the filmmaking process from development to completion of a project.

In the early 20th century, the producer also tended to wield ultimate creative control on a film project. However, with the demise of *Hollywood*'s *studio* system in the 1950s, creative control began to shift into the hands of the *director*.

Changes in movie distribution and marketing in the 1970s and '80s gave rise to the modern-day phenomenon of the Hollywood blockbuster, which tended to bring power back into the hands of the producer. While marketing and advertising for films accentuates the role of the director, apart from a few well-known film makers it is usually the producer who has the greatest degree of control in the American film industry.

Contents

- 1 Types of Producers
- 2 Some notable film producers
- 3 See also

Types of Producers

- Executive Producer: In major productions, usually a representative, if not the CEO, of a motion picture production company that is producing a film, although the title may be given as an honorarium to a major investor. Often oversees the financial, administrative, and creative aspects of production, though not technical aspects. In smaller companies or independent projects, may be synonymous with Creator/Writer.
- Producer: the "classic" definition of producer who typically has the greatest involvement and oversight among a film's various producers. In smaller companies or independent projects, may be the equivalent of the Executive Producer.
- Co-Producer: A producer who generally reports to the (Executive) Producer and is more involved in the day-to-day production. In independent projects, the title connotes an involvement in the inception of the production.
- Associate Producer: Usually acts as a representative of the Producer, who may share financial, creative, or administrative responsibilities, delegated from that producer. Often, a title granted as a courtesy or to one who made a major financial or creative contribution to the production.
- Production Director: A representative of the motion picture production company assigned to the set and given the authority to act in behalf of the senior production team members.
- Line Producer: Oversees a film's budget and day-to-day activities
- Production supervisor : Usually performs managerial duties on one aspect of the production.
- Production manager

Some notable film producers

Albert R. Broccoli, Michael G. Wilson, and Barbara Broccoli - The James Bond series
Jerry Bruckheimer - Top Gun, Crimson Tide, Con Air
Dino de Laurentiis - Waterloo, Death Wish, U-571, Hannibal
Robert Evans- Love Story, The Godfather, Chinatown, The Saint
Howard Kazanjian - Raiders of the Lost Ark, Return Of The Jedi, Demolition Man
Steven Spielberg - E.T., Indiana Jones
Alexander Korda - Things to Come, The Four Feathers (1939), The Thief of Bagdad (1940)
Walter Mirisch - West Side Story, The Sound Of Music
Harry Saltzman - The James Bond series, Battle of Britain, The Ipcress File
Ralph Winter - X-Men, Fantastic Four, X2: X-Men United
David O. Selznick - King Kong, Gone with the Wind
Sam Spiegel - The African Queen, Bridge on the River Kwai, Lawrence of Arabia
Irving Thalberg - Mutiny on the Bounty, The Hunchback of Notre Dame, Grand Hotel, A Night at the Opera
Hal B. Wallis - The Maltese Falcon, Casablanca, Elvis Presley films
Saul Zaentz - One Flew Over the Cuckoo's Nest, Amadeus, The English Patient
Darryl F. Zanuck - many Shirley Temple movies, The Grapes of Wrath, All About Eve, The Longest Day
Rick McCallum, - the Star Wars prequel trilogy
Gary Kurtz, - the Star Wars trilogy
Frank Marshall, - The Bourne Trilogy (Ultimatum in pre-production), Back to the Future Trilogy, Jurassic Park I to IV, Sixth Sense
Andrew G. Vajna, - Rambo series, Die Hard: With a Vengeance, and Terminator 3: Rise of the Machines.
George Lucas,- Star Wars, Indiana Jones

See also

- Contrast with *Film director*
- Filmmaking
- Film production

References

- The Producer's Business Handbook by John J. Lee, Jr., Focal Press (2000)

Categories: *Film crew*
Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer |

Focus puller

In *cinematography*, a focus puller or first assistant camera (1 AC) is the member of a *film crew* responsible for keeping the camera's focus right during a shoot. Often this requires pulling the focus with a follow focus device during the *take* without looking through the camera (the camera operator is doing that), to compensate for camera or subject movement. The depth of field may sometimes be very small, as little as 1/4 or 1/8th of an inch (3–6 mm) in extreme circumstances. Most people on the set will agree that the focus puller's job is among the most technically difficult during production.

To accurately focus on the subject, it is common to measure the distance (usually with a tape measure or, more recently, with electronic tape measures using lasers) between the camera and the subject being focused before the take. Specifically the measurement is from subject to film plane or image sensor, most movie cameras have a small stud even with the film plane where the focus puller will attach his tape measure. Professional 1st ACs have many tricks for pulling focus in difficult situations, such as when accurate measurement is impossible.

The 1st AC is also responsible for maintaining the camera including keeping the lens and film gate clean during filming. They are also responsible for placing filters in the matte box in front of the lens and for being aware of lens flares.

Categories: Cinematography | Film crew

Foley artist

The foley artist on a *film crew* is the person who creates and records many of the *sound effects*. Foley artists, editors, and supervisors are highly specialized and are essential for producing a professional-sounding soundtrack suitable for distribution and exhibition.

Sound effects are rarely recorded at the same time as dialogue and action, since the sound mix is so difficult to balance; the foley artist listens to the dialogue track for the (usually quite faint) sounds of, for instance, footsteps, a door slam, etc. and records them onto a new track

in synch with the action onscreen. Other sound effects are drawn from recorded libraries, but many directors prefer the direct involvement of the foley artist.

The foley artist also adds sounds that may not exist at all on the original track: for instance, thumping watermelons or cracking bamboo to create the sounds of a fight. Many foley artists take pride in constructing their own sound effects apparatus, frequently using simple, common materials. Some "making-of" features show foley artists at work. The contrast between the action on the screen and the down-home effects is striking.

The name comes from one of the original and well-known Hollywood practitioners of this art, Jack Foley, who got his start in the film business as a *stand-in* and *screenwriter* during the *silent era* and later helped Universal make the transition to sound.

How Effects are Sometimes Made

Effect	**How It Is Sometimes Made**
Horses' Hooves	*Banging empty coconut shells together*
Kissing	*Kissing back of hand*
Punching someone	*Thumping watermelons*
High heels	*Artist walks in high heels on wooden platform*
Bonebreaking blow	*Breaking celery or bamboo*
Footsteps in snow	*Squeezing a box of corn starch*
Star-Wars sliding doors	*Piece of paper pulled out of envelope*
Star Trek sliding doors	*Flare gun plus sneakers squeak*
Bird flapping its wings	*Pair of gloves*
Grass or leaves crunching	*Balled up audio tape*

See also

- Sound effects
- Sound design

Categories: Film crew | Sound effects

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Gaffer

A gaffer in the motion picture industry is the head of the electrical department, responsible for the execution (and sometimes the design) of the lighting plan for a production. Sometimes the gaffer is credited as Chief Lighting Technician. In television the term Lighting Director is often used, but sometimes the Technical Director (T.D.) will light the studio set.

Experienced gaffers can coordinate the entire job of lighting, given knowledge of the time of day and conditions to be portrayed, managing resources as broad as generators, lights, cable, manpower. Gaffers are responsible for knowing the appropriate color of gel (plastic sheeting) to put on the lights or windows to achieve a variety of effects, such as transforming midday into a beautiful sunset. They can re-create the flicker of lights in a subway car, the motion of light inside a turning airplane, or the passage of night into day.

Usually, the gaffer works for and reports to the director of photography (the DP or DOP). The DP is responsible for the overall lighting design, but he or she may give a little or a lot of latitude to the gaffer on these matters, depending on their working relationship. The gaffer works with the key grip, who is in charge of some of the equipment related to the lighting. The gaffer will usually have an assistant called a *best boy* and, depending on the size of the job, crew members who are called "electricians", although not all of them are trained as electricians in the usual sense of the term.

Many gaffers are expected to own a truck complete with most basic lighting equipment and then rent extra lighting equipment as needed.

Very famous is the adhesive tape called after the gaffer: gaffer's tape or gaffer tape. Often it is misspelled as "Gaffa tape".

Derivation

Early studios were "available light" only, so there were articulated mirrored panels in the roof of the studio buildings that could be pushed from the floor by long "gaff" poles to bounce the sunlight to where it was needed on the set. Because the Earth moves continuously these hinged panels would need to be gaffed after each take. Once electric lighting instruments became the standard equipment, the light operators were known as electricians while the older, more experienced lighting technicians were still known as gaffers. Eventually it came to mean someone in charge of lighting.

Also posited: early films used mostly natural light, which stagehands controlled with large tent cloths using long poles called gaffs (stagehands were often beached sailors or stevedores, and a gaff is a type of boom on a sailing ship), or a pole with a hook on the end to assist in bringing nets or large fish aboard.

Other usages

- In 16th Century English, the term "gaffer" denoted a man who was the head of any organized group of labourers, and the usage continues in colloquial British English to this day as a synonym for "boss". The word is probably a shortening of "godfather" (rather than the more commonly believed "grandfather") and is sometimes still used colloquially to refer to an old man (as in Gaffer Gamgee in The Lord of the Rings). In 16th and 17th century rural England it was not confined to elderly men and was used as a title slightly inferior to "Master" and similar to "Goodman". The female equivalent was "Gammer" (which also came to colloquially refer to an old lady).
- In glassblowing, a gaffer is the central figure in the creation of a piece of art. For example, At the Corning Glass Works in Corning, New York, a gaffer is a skilled artisan who blows through a long tube to shape molten glass into a variety of useful and/or artistic objects. A business district of Corning has been named "The Gaffer District" in honor of these artisans.
- Commonly used now to refer to sports coaches (football, rugby, etc) in the UK.

See also:

- Film crew
- Best boy
- Dolly grip

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Grip

A grip is a term that dates back to the early era of the circus. It carried on from there to vaudeville and on to today's film *sound stages* and sets. Some have suggested the name comes from the 1930s-40s slang term for a tool bag or "grip" that these technicians use to carry their tools to work.

In the U.S.and Canada, grips are trained lighting and rigging technicians. They make up their own department on a film set and are led by a key grip. Grips have two main functions. The first is to work closely with the camera department, especially if the camera is mounted to a *dolly*, crane or other unusual position. The second is to work closely with the electrical department to put in the lighting set-ups necessary for a shot. Some grips may specialize in operating *camera dollies* or camera cranes.

Lighting

On all union jobs, grips don't touch the lights themselves. The placement of lighting instruments and the power distribution to deliver electricity is handled by the *electricians* who work under a *gaffer*. Grips do, however, handle all of the equipment not directly attached to the lights that diffuse and shape the light. This work is done by setting stands that hold flags, nets, diffusion frames or other gobos in place in front of a lighting instrument to shape the beam of light. This is called "cutting light" and is where the art of lighting is achieved. Grips may also be called on to set "negative fill", which is the cutting of ambient or non-directional light to raise contrast on the subject. When shooting day exteriors, grips perform similar functions with the only difference being that the sun is the light source. Because the sun is very large, grips use overhead frames up to 20'x20' or larger for the shaping or filtering of sunlight. The lighting set-ups for these exterior shots can become quite extensive, with the use of boom lifts not uncommon. Especially at night when lifts are rigged to raise lights high in the air to create moon effect lighting.

Rigging

Grips are also called on to solve rigging needs on set. Simple rigs can be menace arms that offset lighting instruments to reach over set walls or goalposts that span the set to rig over actors and crew. More advanced rigs can include working with pulleys, steel cable or truss. Grips are also called on to rig picture cars on process trailers and placing camera and lights all around the vehicle to achieve driving shots. This often includes the use of hood mounts, side mounts, suction cup mounts and other proprietary clamps to attach film equipment to vehicles.

Tools

Most grips carry the following items: a razor knife, 8" adjustable wrench, 25' tape measure, a hex bit wrench set, a multitool, a small flashlight, a permanent ink marker, a torpedo level and work gloves.

Other Grips

On the *sound stage*, *construction grips* are responsible for building, moving and adjusting major set pieces (e.g. walls, ceiling flats, etc.) when something needs to be moved to get a camera or lights into position.

In the U.K. and Australia, grips do not get involved at all in lighting. In the so-called "British-system", adopted throughout Europe and the British Commonwealth, a grip is solely responsible for camera mounting and support, when the camera is neither handheld or on a tripod.

U.S. grips may belong to the International Alliance of Theatrical and Stage Employees, which is their trade union.

Types of Grips:
- key grip or grip boss - the foreman of the grip department
- **best boy grip** or second company grip - assists the key grip in logistical issues (scheduling crew and equipment rental)
- 3rd grip, company grip or gang grip - the average grip
- **construction grip** - constructs and dismantles the set
- **dolly grip** - operates the *dollies*
- crane operator - operates the camera crane

Categories: *Film crew*

Light technician

Light technicians are involved with setting up and controlling lighting equipment for entertainment venues (film or theater). Toward this end, they work under the direction of the cinematographer and gaffer (in film) or the lighting designer and master electrician (in theater). They are responsible for the movement and set up of various pieces of lighting equipment for *visual effects*.

Theatrical light technician

In a theatrical setting a lighting technician will be responsible for building the lighting rig in the theater space as per the design drawings of the lighting designer.

A common hierarchy in a theatre is as follows:

- Head (Master) Electrician – In charge of overseeing the lighting crew, interpreting the Lighting Designer's drawings, and ultimately responsible for the building and maintenance of the lighting rig.
- Assistant Electrician – Assistant to the head electrician, usually in charge of maintaining paperwork, and keeping up with changes that are made to the rig during the process of technical rehearsals.
- Electrician – labor used by the master electrician to construct the rig. Duties of an electrician include: hanging lights in the proper place, Running power and necessary data to all lights, doing light rigging, and installing the necessary color and image patterns into the lights. During a day of focus the electricians on call with aim all lights under the direction of the lighting designer.

Film light technician

Also called Set Lighting Technician, Lamp Operator or simply Electrician, the Light Technician on a motion picture set handles all of the electrical needs as well as setting and focusing all of the lighting under the direction of the *Gaffer* (Chief Lighting Technician).

The light technician's duties include:

- Distribution of power around the set and support areas (including actor's trailers, portable production offices, catering, etc.).
- Placement and focus of lighting fixtures for any given scene to be photographed.
- Managment of power generators.
- Providing electricity to all support services and departments on the set.

The film set electrical department hierarchy is as follows:

- Gaffer (Chief Lighting Technician) is the head of the electricians. The Gaffer works directly under the Director of Photography (*Cinematographer*) to make decisions on the creative lighting on the set (or on location).
- Best Boy Electrician is the manager of the electrical staff. The Best Boy is, generally, the liason between the set and the equipment truck. The Best Boy manages the equipment, crew paperwork, organizes rentals and returns of special lighting gear needed for specific scenes, sometimes repairs equipment. In the absence of a Generator Operator, the Best Boy manages the main power source(s) on the set; balancing power loads and maintaining safety.
- Set Lighting Technician (Lamp Operator, Electrician) handles the physical lamps and the stands they go on when they are on flat ground (stands or hardware on uneven ground, mounted to walls, hanging or in any special area are under the control of the *Grip* department). The electrician lays cable, runs extensions, wires fixtures, sets fixtures and focues fixtures under the direction of the Gaffer.

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Location manager

The Location Department is an often forgotten yet integral department in the creation of a motion picture. Like the Production Coordinator, it is only when things go wrong does the Location Manager usually get any recognition. In *Hollywood*, they are represented by the International Brotherhood of Teamsters Local 399 but are commonly associated with production as being part of the management of a show and as such, are generally paid a weekly salary as opposed to an hourly wage.

The Location Manager is responsible for the finding and securing locations to be used and coordinating the logistics involved for the production to successfully complete it's necessary work. They are also the face of the production to the community worked in and

responsible for ironing out all the issues that may arise in response to the productions' impact on the community.

The Location Manager typically is also the primary Location Scout for a film however they do usually oversee several other scouts and assistant managers during the course of a show. They will commonly work very closely with the *director* and the production designer during preproduction to find and secure the creative vision expressed by them, and responsible for public relations in regards to the locations used and the safety of the crew during filming.

A Location Scout is responsible for the initial scouting of all the locations used in a film and translates the writer and director's vision for the look of the *scene* into a viable and appropriate location. An experienced Location Scout will take into account all the logistics necessary for the production to adequately work.

Some of the many things that a Location Scout needs to be aware of before submitting a location for approval are the fees and budgetary restrictions of the production, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, crew, production services, crew and unit parking, and potentially incidental issues such as direction of the sun, traffic in and around the location, airplane flight paths, weather patterns, road work, demonstrations and even possible interest by local organized crime families.

Once a location has been determined to meet the appropriate look, the Location Manager must then schedule dates for prep, wrap and strike, negotiate with the property owner an appropriate fee as well as fees to any neighbors and tenants that may also be impacted by the production, apply for the necessary permits through the local municipality and/or community and housing associations, arrange parking for trucks, equipment and crew, prepare temporary facilities for holding production, talent, crew and meals, and insuring the security of the location, the safety of the crew and minimizing the impact to the surrounding community.

A good Location Manager is well poised and able to think fast on his feet as they are constantly on the go, usually preceding production to a location and overseeing final strike and wrap. They are the first and last people the public sees to represent the production and responsible for insuring that the location is returned to the condition it was received.

They need to be intrinsically aware of the productions' needs and know how to best accommodate them while diplomatically insure the requirements of all parties involved from the property owners, line producer, director and production designer to the *grip* and *electric* lighting and rigging the set and their teamster brothers with all their trucks, trailers and vans.

It's no wonder that Location Managers tend to easily adapt to and make good Production managers.

Categories: *Film crew*
Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Production designer

Production designer is a term used in the *movie industry* to refer to the person responsible for the overall look of a film or TV movie. From early in pre-production, this person collaborates with the *director* and director of photography to define the visual feel and specific needs of the project. The production designer guides key personnel in other departments such as the costume designer, locations manager and picture car coordinator to establish a unified visual appearance to the film. The "art department" is a group of people who work with the production designer to implement the scenic elements of that vision. The art director supervises set construction and painting, as well as modifications to existing locations, such as changing signs or installing new carpet. An art director has a myriad of specialist reporting to them including painters, carpenters, greensmen (landscapers) and tile experts. The *set decorator*, often someone with experience in interior decoration, finds decorative items for the sets such as furniture, wallpaper, knick-knacks and lighting fixtures. Working under the decorator are buyers, as well as a crew of set dressers who bring the items to the set, arrange furniture, hang curtains and "dress" the set. A prop master coordinates with the production designer, but also works closely with the director and actors to provide the items handled directly by the actors such as newspapers, weapons, musical instruments and food. For the most part, the prop crew, along with an on-set dresser, maintain the integrity of the production designer's vision during the shoot and manipulate the items for the camera.

Some production designers whose work you might be familiar with are Alex McDowell, Grant Major (Lord of the Rings), Stuart Craig (Harry Potter), Nathen Crawley (Batman Begins) and Roger Ford (Narnia)

Categories: Film crew | Scenic design

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Production sound mixer

The production sound mixer is the member of a *film crew* responsible for recording all sound on set during the photography of a motion picture. This requires choice and

deployment of microphones, choice of recording media, and mixing of audio signals in real time.

The recorded production sound track is later combined with other elements or re-recorded by automatic dialogue replacement.

In *Hollywood*, a mixer usually makes between $250 and $450 per day (plus overtime) (Ginsberg).

Duties

The duties of a sound mixer include:
- Hiring the *boom operator* and utility sound technician.
- Discussing sound-related problems with the rest of the crew.
- Specifying what sound equipment will be used on the set.
- Responsibility for ordering and preparing the equipment to be used.

References

- Ginsberg, Fred. Lecture. California State University, Northridge. Northridge, California. 9 Sept. 2005.
- The Practical Art of Motion Picture Sound by *David Lewis Yewdall*, M.P.S.E., Focal Press (1999).

See also

- Filmmaking

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Property master

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The property master is an artistic and organizational employee in a *film*, television or theatrical production who is responsible for buying, acquiring and/or manufacturing any props needed for a production. The property master works with other members of the

production managing the physical appearance of the stage or set, for example they might work with the *script supervisor* to maintain set continuity.

The job is a collaboration with set designers, the *director*, cameraman and other members of the production to physically express their stylistic and aesthetic requirements. They maintain their own budget in many cases and are involved in productions from the beginning developing the stylistic concept of the physical production. There are physical aspects of productions that are managed by specialists other than the property master, for example costume designers are responsible for the actors' dress, and weapons masters are responsible for any weapons (firearms, blades, staff-based or otherwise).

Categories: *Film crew*

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Scenic design

Scenic design also known as Stage design or Set Design is the creation of theatrical *scenery*. Scenic designers have traditionally come from a variety of artistic backgrounds, but nowadays, generally speaking, they are trained professionals, often with M.F.A. degrees in scenic design. The scenic designer is responsible for collaborating with the theatre director and other members of the production design team to create an environment for the production and then communicating the details of this environment to the technical director, charge artist and props master. Scenic designers are responsible for creating scale models of the scenery, renderings, paint elevations and scale construction drawings as part of their communication with other production staff.

In Europe scenic designers take a more holistic approach to theatrical design and will often be responsible not only for scenic design but costume, lighting and sound and are referred to as theatre designers or scenographers. Like their American cousins, European theatre designers and scenographers are generally trained with Bachelor of Arts degrees in theatre design, scenography or performance design.

Notable scenic designers include:

Adolphe Appia, Boris Aronson, Howard Bay, Edward Gordon Craig, Barry Kay, Ralph Koltai, Ming Cho Lee, Santo Loquasto, Jo Mielziner, Jean-Pierre Ponelle, Josef Svoboda, Peter Wexler, Franco Zeffirelli, and - most importantly for the history of art - Alexandre Benois and Léon Bakst.

Categories: *Film crew*

Scenographer

A scenographer develops the appearance of a stage design, a TV or movie set, a gaming environment, a trade fair exhibition design or a museum experience exhibition design. The term originated in theater. A scenographer works together with the theater director to make the message come through in the best way they think possible, the director having the leading role and responsibility particularly for dramatic aspects - such as casting, acting, and direction - and the scenographer primarily responsible for the visual aspects or"look" of the production - which often includes scenery or sets, lighting, and costumes, and may include projections or other aspects.

While a common role in theatrical production teams in most countries, the position of scenographer is very uncommon in the United States, where this task is generally parcelled out among several people, principally the scenic or set designer who generally spearheads the visual aspects of the production. The production's design team often includes designers for: scenic design, lighting, sound, projections, costumes, properties, choreography, and sometimes others.

Plays are usually produced by a production team that commonly includes a director, scenic or set designer, lighting designer, costume designer, *sound designer*, dramaturg, stage manager, and production manager.

See also

- Sound design

Script supervisor

A script supervisor or continuity is a member of a *film crew* responsible for maintaining the film's internal continuity and for marking the production unit's daily progress in shooting the film's *screenplay*. On early films, the job of script supervisor was performed by an individual credited as the "continuity clerk" or "script girl," and while in fact a great many script supervisors are women, the title "script girl" is considered archaic and incorrect. In modern films, Script supervisors are either credited as such or as "Continuity", in a film's *closing credits*.

In pre-production, the script supervisor creates a number of reports based on the script, including a one-line continuity synopsis providing basic continuity information on each scene and a wardrobe synopsis used to track changes and damage to wardrobe. These reports are used by various departments in order to determine the most advantageous shot order and the quantities and types of clothing that may be needed. A character that wears a particular shirt that (in different scenes) progresses from clean to dirty to dirty and torn may require at least three sets of that shirt in order to ensure that continuity can be properly managed.

During production, the script supervisor acts as a central point for all production information on a film shoot, and has several responsibilites.

- Script - The script supervisor is responsible for ensuring that everyone involved has the most current copy of the script. Once the script is finalized, changes are made a different color of paper. The script supervisor is given any changes, and ensures that they are printed on the correct color paper and distributed to all necessary parties. This will on many productions lead to a multi-color working script. The actual progression of colors can vary. One such such progression is (starting with the final script) -- White, Blue, Pink, Yellow, Green, Goldenrod, Buff, Salmon, Cherry, Tan, Gray and Ivory.

- Continuity - The script supervisor takes notes on all the details required to recreate the continuity of a particular scene, location, or action. The supervisor is responsible for making sure that continuity errors do not happen. For every take, the script supervisor will note the duration of the take (usually with a stopwatch) and meticulously log of information about the action of the take, including position of the main actor(s), screen direction of their movement, important actions performed during the shot, type of lens used, and additional information which may vary from case to case. When multiple cameras are in use, the script supervisor keeps separate notes on each. The script supervisor will also keep track of dialogue as it is spoken and ensure that if it varies from the *screenplay*, this variation is made known to the director and noted.

- Slating - The script supervisor interacts with the *second assistant camera operator* and the *production sound mixer* to make sure that each take of exposed film has a consistent and meaningful slate, that the sound and picture

slates match. The script supervisor also notes the sound roll of each sync take, and the state of all MOS takes.

- Lined Script - The script supervisor is responsible for keeping the most current version of the shooting script, and for keeping a copy of it as the lined script for the shoot. A lined script is a copy of the script with vertical lines drawn down the pages, indicating which takes cover which part of the script.
- Production Reports - The script supervisor is responsible for preparing daily reports for the production team. These reports vary in form depending on the studio or production company; however, they generally include a continuity log, a log of the actual times that shooting and breaks started and stopped, and a breakdown of the pages, scenes and minutes that were shot that day, as well as the same information for the previous day, the total script and the amounts remaining to be done. Also included are the number of scenes covered (completely shot), the number of retakes (when a scene has to be reshot), and the number of wild tracks.

In their role as scribe, the script supervisor is the primary liasion between the director (who decides what scenes are to be shot) and the editor (who is usually not present during actual filming but needs to have exact records of the filming in order to do his job of cutting the film together.) The script supervisor is a technical rather than artistic position and is generally considered as part of the producer's or studio's staff. There is usually only one script supervisor on a given film production.

References

- Miller, Pat P. Script Supervising and Film Continuity. 3rd Ed. Focal Press, 1998.

- **Ulmer, Shirley and C. R. Sevilla. The Role of Script Supervision in Film and Television: A Career Guide. Communication Arts Books 1987.**

See also

- Shot

Categories: Film crew | Film production
Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer |

Second unit director

The Second Unit Director is the leader of the second unit, which is the smaller of the two units used on almost every modern large-scale *film* production. This director is often responsible for minor shots, such as establishing shots.

Occasionally, the Second Unit Director will direct more important sequences, especially in *action movies*, which often feature many shots with car chases, explosions, and *special effects*, but no dialogue. For this reason, many second unit directors are former stunt coordinators. Stunt coordinators turned second unit directors include Vic Armstrong (Bear Island, Mission: Impossible III), Simon Crane (Frankenstein (1994), X Men 3), and Terry J. Leonard (Big Wednesday, The Forgotten). One of the most notable career second unit directors is Michael D. Moore who has worked in that capacity on more than sixty films including a number of major hit films.

As well as action setpieces, the second unit may also shoot in locations that it would be too expensive or too dangerous to send the first unit to. For example, for The World is Not Enough, Vic Armstrong and a small second unit crew travelled to Istanbul to shoot footage with a double for Pierce Brosnan which was then matched by the editor with shots filmed on a replica set at Pinewood Studios.

A more mundane but frequently vital task for the second unit is to shoot inserts. Sometimes the editor will take charge of a second unit or even a third unit to film an insert as he will know what footage he is missing. A film's budget usually has a sum put aside to cover the costs of any inserts.

Second unit directors who have gone on to become fully-fledged film directors include John Glen (On Her Majesty's Secret Service) and Ron Shelton (Bull Durham).

Categories: Film directors | Film crew

Set decorator

A set decorator is in charge of the set dressing on a film set, which includes the furnishings, wallpaper, lighting fixtures, and many of the other objects that will be seen in the *film*. Props and set dressing often overlap, but are provided by different departments. Props are defined as items which are handled directly by actors, and there are may discussion between a set decorator and a prop master be sure that everything is being covered. The set decorator gives direction to buyers and to the leadman, who is in charge of the set dressers. The set decorator maintains a set dressing budget separate from the set budget or the prop budget and answers directly to the production designer.

Categories: Film crew | Scenic design

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Sound design

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Sound design is a technical/conceptually creative field. It covers all non-compositional elements of a *film*, a play, a music performance or recording, computer game software or any other multimedia project. A person who practices the art of sound design is known as a Sound Designer.

The Academy of Motion Picture Arts and Sciences recognizes the finest or most aesthetic sound mixing or recording with the Academy Award for Best Sound.

Film

In motion picture production, a [Sound Designer](#) is a member of a *film crew* responsible for some original aspect of the film's audio track. The title is not controlled by any industry organisation, as with the title of *director* or *screenwriter* in the *American film industry*.

The term "Sound Design" and "Sound Designer" was in already use in theatre and was introduced to the film world when Francis Ford Coppola directed (and his father, Carmine Coppola, arranged the music for) a live production of Noel Coward's Private Lives at the American Conservatory Theater (ACT) in San Francisco where sound designer Charlie Richmond was resident, while the final cut of the The Godfather was being edited in 1972. In the original film world meaning of the title, as established in the 1970s by Coppola and Walter Murch, a sound designer is an individual ultimately responsible for all aspects of a film's audio track, from the dialogue and sound effects recording to the re-recording of the final track. The title was first granted by Coppola to Murch for his work on the film Apocalypse Now, in recognition for his extraordinary contribution to that film; in this way the position emerged in the same way the title of production designer came in to being in the 1930's, when William Cameron Menzies made revolutionary contributions to the craft of art direction in the making of Gone with the Wind.

This "strong" meaning of the title is meant to imply that the person holding the position is a principal member of the production staff, with tangible creative authority, equivalent to the *film editor* and director of photography. This development can be seen as a natural part of the evolution of film sound. Several interacting factors contributed to this:

- *Cinema* sound systems became capable of high-fidelity reproduction, and particularly after the adoption of Dolby Stereo. These systems were originally devised as gimmicks to increase theater attendance, but their widespread implementation created a content vacuum that had to be filled by a competent professional. Before stereo soundtracks, film sound was of such low fidelity that only the dialogue and occasional sound effects were practical. The greater dynamic range of the new systems, coupled with the ability to place sounds to the sides of the audience or behind them, required more creative decisions to be made.
- Directors wanted to realize these new potentials of their medium. A new generation of filmmakers, the so-called "Easy Riders and Raging Bulls"—Martin Scorsese, Steven Spielberg, George Lucas, and others—were aware of the creative potential of sound and wanted to use it.
- The new filmmakers were inspired in no small part by the popular music of the era. Concept albums of groups such as Pink Floyd and The Beatles suggested new modes of storytelling and creative techniques that could be adapted to motion pictures.
- The new filmmakers made their early films outside the *Hollywood* establishment, away from the influence of film labor unions and the then rapidly-dissipating studio system.

As many of these new filmmakers worked in the San Francisco Bay Area, the strong meaning of film sound designer has become associated with films made there, and the

production companies situated there, such as American Zoetrope, Lucasfilm Limited (and its subsidiary Skywalker Sound), and the Saul Zaentz Film Center.

The role of sound designer can be compared with the role of supervising sound editor; many sound designers use both titles interchangeably. The role of supervising sound editor, or sound supervisor, developed in parallel with the role of sound designer. The demand for more sophisticated soundtracks was felt both inside and outside Hollywood, and the supervising sound editor became the head of the large sound department, with a staff of dozens of sound editors, that was required to realize a complete sound job with a fast turnaround. It is far from universal, but the role of sound supervisor descends from the original role of the sound editor, that of a technician required to complete a film, but having little creative authority. Sound designers, on the other hand, are expected to be creative, and their role is a generalization of the other creative department heads.

Categories: Film crew | Film sound production
Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Sound editor

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A sound editor is a creative professional responsible for selecting and assembling sound recordings in preparation for the final sound mixing or mastering of a television program or *motion picture*. Sound editing developed out of the need to fix the incomplete, undramatic, or technically inferior sound recordings of early talkies, and over the decades has become a respected filmmaking craft, with sound editors implementing the aesthetic goals of *motion picture sound design*.

The Academy of Motion Picture Arts and Sciences recognizes the artistic contribution of exceptional sound editing with the Academy Award for Best Sound Editing.

Contents

Techniques

Equipment

The essential piece of equipment used in modern sound editing is the digital audio workstation, or DAW. A DAW allows sounds, stored as computer files on a host computer, to be placed in timed synchronization with a motion picture, mixed, manipulated, and documented. The standard DAW system in use by the American film industry, as of 2005, is Digidesign Pro Tools, generally running on an Apple Computer host system running Mac OS X. Other systems in use presently are Steinberg Nuendo on Windows XP, as well as Pro Tools running on Windows XP. Other systems historically used for sound editing were:

- WaveFrame, manufactured by WaveFrame of Emeryville, CA
- Several DAWs have been manufactured by Fairlight
- SonicSolutions
- AMS-Neve Audiofile

The WaveFrame, Fairlights, and Audiofile were of the "integrated" variety of DAW, and required the purchase of expensive prorietary hardware, while the surviving systems, Pro Tools and Nuendo (a successor to Cubase) are of the "host based" variety.

History

Early Talkies

The first sound process to substantially displace *silent films* in the moviegoing market was the Vitaphone process. Under the Vitaphone process, a microphone recorded the sound performed on set directly to a phonograph master, which made Vitaphone recordings impossible to cut or resynchronize, as later processes would allow. This limited the Vitaphone process to capturing musical acts or one-take action scenes, like Vaudeville routines or other re-creations of stage performances; essentially, scenes that required no editing at all. However, Warner Brothers, even as early as The Jazz Singer, began experimenting with the mixing of multiple phonograph recordings and intercutting between the "master" sync take and coverage of other angles. The original mixing console used to make the master recording of The Jazz Singer, still viewable in the Warner Bros. Studio Museum, has no more than four or five knobs, but each is still visibly labeled with the basic "groups" that a modern *sound designer* would recognize: "music", "crowd", and so on.

Warner Bros. developed increasingly sophisticated technology to sequence greater numbers of phonograph sound effects to picture using the Vitagraph system, but these were

rendered obsolete with the widespread adoption of sound-on-film processes in the early 1930s.

Mechanical Editing

In a sound-on-film process, a microphone captures sound and converts it into a signal that can be photographed on *film*. Since the recording is imposed linearly on the medium, and the medium is easly cut and glued, sounds recorded can be easily re-sequenced and separated onto separate tracks, allowing more control in mixing. Options expanded further when optical sound recording processes were replaced with magnetic recording in the 1950s. Magnetic recording offered a better signal-to-noise ratio, allowing more tracks to be played simultaneously without increasing noise on the full mix.

The greater number of options available to the editors led to more complex and creative sound tracks, and it was in this period that a set of standard practices became established which continued until the digital era, and many of the notional concepts are still at the core of sound design, computerized or not:

- Sounds are assembled together onto tracks. Many tracks are mixed together (or "dubbed together") to create a final film.
- A track will generally contain only one "type" or group of sound. A track that contains dialogue only contains dialogue, a track that contains music should only contain music. Many tracks may carry all the sound for one group.
- Tracks may be mixed a group at a time, in a process called predubbing. All of the tracks containing dialogue may be mixed at one time, and all of the tracks containing *foley* may be mixed at another time. In the process of predubbing, many tracks can be mixed into one.
- Predubs are mixed together to create a final dub. On the occasion of the final dub, final decisions about the balance between different groups of sounds are made.

Historically the Dubbing Mixer (UK) or Re-Recording Mixer (US) was the specialist who mixed all the audio tracks supplied by the Dubbing Editor (with the addition of 'live sounds' such as Foley) in a special Dubbing Suite. As well as mixing, he would introduce equalization, compression and filtered sound effects, etc. while seated at a large console. Often two or three Mixers would sit alongside, each controlling sections of audio, e.g. Dialogue, Music, Effects.

In the era of optical sound tracks, it was difficult to mix more than eight tracks at once without accumulating excessive noise. At the height of magnetic recording, 200 tracks or more could be mixed together, aided by Dolby noise reduction. In the digital era there is no limit. For example, a single predub can exceed a hundred tracks, and the final dub can be the sum of a thousand tracks.

Digital Sound

The mechanical system of sound editing remained unchanged until the early 1990s, when digital audio workstations acquired features sufficient for use in film production, mainly, the ability to synchronize with picture, and the ability to play back many tracks at once with CD-quality fidelity. The quality of 16-bit audio at a 48 kHz sampling rate allowed hundreds of tracks to be mixed together with negligible noise.

The physical manifestation of the work became computerized: sound recordings, and the decisions the editors made in assembling them, were now digitized, and could be versioned, done, undone, and archived instantly and compactly. In the magnetic recording era, sound editors owned trucks to ship their tracks to a mixing stage, and transfers to magnetic film were measured in hundreds of thousands of feet. Once the materials arrived at the stage, a dozen recordists and mix technicians required a half an hour to load the three or four dozen tracks a predub might require. In the digital era, 250 hours of stereo sound, edited and ready to mix, can be transported on a single 160 GB hard drive. As well, this 250 hours of material can be copied in four hours or less, as opposed to the old system, which, predictably, would take 250 hours.

Because of these innovations, sound editors, as of 2005, face the same issues as other computerized, "knowledge-based" professionals, including the loss of work due to outsourcing to cheaper labor markets, and the loss of royalties due to ineffective enforcement of intellectual property rights.

Other Fields

In the production of radio programs and music, persons who manipulate sound recordings are known simply as "editors," in cases where the producers themselves do not perform the task.

See also

Free Sound Effects Library
Categories: Film techniques | Film sound production | Film crew
Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Stunt performer

A stunt performer is someone who performs dangerous stunts. These stunts are sometimes rigged so that they look dangerous while still having safety mechanisms, but often they are as dangerous as they appear to be. Stunt performers are distinct from *stunt doubles*, performing their stunts purely for the sake of the stunt itself, or as a career, rather than for another reason; a stunt double typically performs stunts intended for use in a *motion picture*.

Famous stunt performers include:

Harry Houdini
Ken Kirzinger
David Blaine
Evel Knievel
Robbie Knievel
Super Dave Osborne/Bob Einstein (Mock Stunt Performer)
Colin Handley
Zeljko Bozic
Thomas Solomon
Bubba Blackwell
Sam Patch, the first US "daredevil" who gained a reputation jumping high waterfalls
Remy Julienne
Kid Richmond

Assistant director | Best boy | Body double | Boom operator | Camera operator | Cinematographer | Clapper loader | Construction grip | Dialogue editor | Director of audiography | Dolly grip | Executive producer | Film director | Film producer | Focus puller | Foley artist | Gaffer | Grip | Light technician | Location manager | Production designer | Production sound mixer | Property master | Scenic design | Scenographer | Script supervisor | Second unit director | Set decorator | Sound design | Sound editor | Stunt performer

Stunt double

A stunt double is a type of *body double*, specifically a skilled replacement used for dangerous film or video sequences, in *movies* and television (such as jumping out of a building, jumping from vehicle to vehicle, or other similar actions), and for other sophisticated stunts (especially fight scenes). Stunt doubles may even be used in cases where an actor's age precludes a great amount of physical activity. Stunt doubles are also sometimes referred to as "*stunties*."

Some well-known actors choose to perform their own stunts, such as Tom Cruise (his audacity was especially noted by the media after he voluntarily performed a battle scene

during the production of "The Last Samurai" involving himself and another man charging at each other on horseback, both men wielding swords. Cruise nearly got his head taken off as his head came within merely inches of the blade. He was praised in the media for his tremendously authentic performance (note: a similar event occurred involving Viggo Mortentson during the production of Peter Jackson's "The Lord of The Rings." Viggo got his tooth chipped during a swordfight, and had it quickly glued back on so that they could finish filming the scene.))

The terms stunt double and body double can be used interchangeably for cases where special skills are needed, such as dancing, playing the piano, or competitive skiing.

Stunt doubles are so commonly used in the visual entertainment media, that actors such as Jackie Chan become famous when they do most of their own stunts, often moving from character actor to lead. Many stunt doubles have happy and long production careers by becoming part of a lead star actor's contractual "support crew" along with the star's cooks, trainers, dressers, assistants. Famous stunt doubles for Eddie Murphy, John Wayne, Harrison Ford, Steve Martin and Michael Landon have been associated with their lead actors for decades.

Stunt doubles should be distinguished from *stunt performers*, who perform stunts for the sake of the stunt alone, often as a career.

"Stunt double" is not the exclusive province of humans; several dog actors are used as doubles, for example Enzo was the stunt double for his aging sire Moose on the sitcom Frasier. Soccer, the dog who portrayed Wishbone, reportedly hated swimming and therefore had stunt doubles.

Categories: Stunt performers

Documentary filmmakers

Documentary film is a broad category of cinematic expression united by the intent to remain factual or non-fictional.

Contents

History

Pre-1900

The French used the term documentary to refer to any non-fiction film medium, including travelogues and instructional videos. The earliest "moving pictures" were, by definition, documentary. There were single shots, moments captured on film; whether of a train entering a station, a boat docking, or a factory of people getting off work. Early film (pre-1900) was dominated by the novelty of showing an event. These short films were called actuality films. Very little storytelling took place before the turn of the century, due mostly to technological limitations: cameras could hold only very small amounts of film; many of the first films are a minute or less in length.

Romanticism

With Robert J. Flaherty's Nanook of the North in 1922, documentary film embraced romanticism; Flaherty went on to film a number of heavily staged romantic films, usually showing how his subjects would have lived 100 years earlier and not how they lived right then (for instance, in Nanook of the North Flaherty does not allow his subjects to shoot a walrus with a nearby shotgun, but has them use a harpoon instead, putting themselves in considerable danger).

Some of Flaherty's staging, such as building a roofless igloo for interior shots, was done to accommodate the filming technology of the time.

Newsreel tradition

The newsreel tradition is an important tradition in documentary film; newsreels were also sometimes staged but were usually reenactments of events that had already happened, not attempts to steer events as they were in the process of happening. For instance, much of the battle footage from the early 20th century was staged -- the cameramen would usually arrive on site after a major battle and reenact scenes to film them. Dziga Vertov was involved with the Russian Kino-Pravda newsreel series ("Kino-Pravda" means literally, "film-truth," a term that was later translated literally into the French *cinéma vérité*). Frank Capra's Why We Fight series was a newsreel series in the United States, commissioned by the government to convince the U.S. public that it was time to go to war.

Realist tradition

The continental, or realist, tradition focused on man within man-made environments, and included the so-called "city symphony" films such as Berlin, Symphony of a City, Rien que les Heures, and Man with the Movie Camera. These films tended to feature people as products of their environment, and leaned towards the impersonal or avant-garde.

Propagandist tradition

The propagandist tradition consisted of films made with the explicit purpose of persuading an audience of a point. One of the most notorious *propaganda films* is Leni Riefenstahl's film Triumph of the Will. Why We Fight was explicitly contracted as a propaganda newsreel series in response to this, covering different aspects of World War II, and had the daunting task of persuading the US public to go to war. The series has been selected for preservation in the United States' National Film Registry. In Britain, Humphrey Jennings succeeded in blending propaganda with a poetic approach to documentary.

J. Grierson and D. Vertov

In the 1930s, documentarian and film critic John Grierson argued in his essay First Principles of Documentary that Robert Flaherty's film Moana had "documentary value," and put forward a number of principles of documentary. These principles were that cinema's potential for observing life could be exploited in a new art form; that the "original" actor and "original" scene are better guides than their fiction counterparts to interpreting the modern world; and that materials "thus taken from the raw" can be more real than the acted article. In this regard, Grierson's views align with Dziga Vertov's contempt for dramatic fiction as "bourgeois excess," though with considerably more subtlety. Grierson's definition of documentary as "creative treatment of actuality" has gained some acceptance, though it

presents philosophical questions about documentaries containing stagings and reenactments.

In his essays, Vertov argued for presenting "life as it is" (that is, life filmed surreptitiously) and "life caught unawares" (life provoked or surprised by the camera). Cinema verite borrows from both *Italian neorealism*'s penchant for shooting non-actors on location, and the *French New Wave*'s use of largely unscripted action and improvised dialogue; the filmmakers took advantage of advances in technology allowing smaller, handheld cameras and synchronized sound to film events on location as they unfold.

Cinéma vérité

The films Harlan County, USA (directed by Barbara Kopple), Dont Look Back (D. A. Pennebaker), Lonely Boy (Wolf Koenig and Roman Kroitor) and Chronicle of a Summer (Jean Rouch) are all considered cinéma vérité. Although sometimes used interchangeably, there are important differences between cinéma vérité (Jean Rouch) and the North American "Direct Cinema", pioneered among others by French Canadian Michel Brault, Pierre Perrault, Richard Leacock, Frederick Wiseman and Albert and David Maysles. The directors of the movement take different viewpoints on their degree of involvement, Kopple and Pennebaker, for instance, choosing non-involvement, and Rouch, Koenig, and Kroitor favoring direct involvement or even provocation when they deem it necessary.

The fundamentals of the style include following a person during a crisis with a moving camera (not a tripod) to capture more personal reactions. There are no sit-down interviews, and the shooting ratio (the amount of film shot to the finished product) is very high, often reaching 80:1. From there, editors find and sculpt the work into a film. The editors of the movement, Charlotte Zwerin, Muffie Myers, Susan Froemke, and Ellen Hovde are often overlooked, but their input to the film so vital that they were often given co-director credits. Famous cinéma vérité/direct cinema films include Showman, Salesman, The Children Were Watching, Primary, Behind a Presidential Crisis, and Grey Gardens.

The 1960s and 1970s

In the 1960s and 1970s documentary film was often conceived as a political weapon against neocolonialism and capitalism in general, especially in Latin America, but also in the then turbulent Quebec society. La Hora de los hornos (The Hour of the Furnaces, from 1968), directed by Octavio Getino and Fernando E. Solanas, influenced a whole generation of filmmakers.

Compilation films

The creation of compilation films is not a recent development in the field of documentary. It was pioneered in 1927 by Esfir Schub with The Fall of the Romanov Dynasty. More recent

examples include Point of Order (1964),directed by Emile de Antonio about the McCarthy hearings and The Atomic Cafe which is made entirely out of found footage which various agencies of the U.S. government made about the safety of nuclear radiation (e.g., telling troops at one point that it's safe to be irradiated as long as they keep their eyes and mouths shut). Meanwhile The Last Cigarette combines the testimony of various tobacco company executives before the U.S. Congress with archival propaganda extolling the virtues of smoking.

Non-fiction film can also be used to produce the more subjective reflective attitude characteristic of essays. Important essay film makers include Chris Marker, Guy Debord, Raoul Peck and Harun Farocki.

Modern documentaries

Box office analysts have noted that this film genre has become increasingly successful in theatrical release with films such as Super Size Me, Fahrenheit 9/11 and March of the Penguins being the most successful examples. Compared to dramatic narrative films, documentaries typically have far lower budgets. This has made them attractive to film companies because even a limited theatrical release can be highly profitable. Fahrenheit 9/11 set a new record for documentary profits, earning more than US$228 million in ticket sales and selling more than 3 million DVDs. **[1]**

The nature of documentary films has changed in the past 20 years from the cinema verité tradition. Landmark films such as The Thin Blue Line by Errol Morris, which incorporated stylized re-enactments, and Michael Moore's Roger and Me, which made claims of chronology that were later questioned by critics such as Pauline Kael, placed far more overt interpretive control in the hands of the director. Indeed, the commercial success of the documentaries mentioned above may owe something to this narrative shift in the documentary form, leading some critics to question whether such films can truly be called documentaries; critics usually refer to these works as "mondo films" or "docu-ganda."**[2]** However, directorial manipulation of documentary subjects has been noted since the work of Robert Flaherty, and may be endemic to the form.

The recent success of the documentary genre, and the advent of DVDs, has made documentaries financially viable even without a cinema release. There are now around thirty quality feature-length documentaries on notable photographers, for instance, a situation that would have seemed incredible twenty years ago.

Modern documentaries have a substantial overlap with other forms of television, with the development of so-called reality television that occasionally verges on the documentary but more often veers to the fictional or staged.

The making-of documentary shows how a *movie* or a computer game was produced. Usually made for promotional purposes, it is usually closer to an advertisement than to classical documentary.

Modern lightweight digital video cameras and computer-based editing have greatly aided documentary makers, as has the dramatic drop in equipment prices.

See also

- [Mockumentary](#)
- [Political Cinema](#)

Documentaries about documentary filmmakers

- Devotion. A film about Ogawa Productions, Director: Barbara Hammer, 2000

Categories: *Film*
[Animator | Cinematographer | Film crew | Documentary filmmakers | Film editor | Film producer | Production designer | Screenwriter](#)

Film editor

[Film editing](#), also called [montage](#), is the connecting of one or more *shots* together in a sequence.

[Contents](#)

- 1 The development of film editing processes
- 2 Film Editor
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  - 3.1 Soviet montage
  - 3.2 Classical montage sequence
- 4 Continuity editing
- 5 Alternatives to Continuity editing
- 6 Editing techniques
- 7 Learning Film Editing
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The development of film editing processes

Film editing evolved from the process of physically cutting and taping together pieces of film, using a viewer such as a Moviola or Steenbeck to look at the results.

All initial editing is done with a positive copy of the negative called a workprint. This allows the editor to do as much experimenting as he or she wishes, without the risk of damaging the original.

When the workprint has been cut to a satisfactory state, it is then used to make a negative cutting list. The negative cutter refers to this list while processing the negative, splitting the shots into A and B rolls, which are then optically printed to produce the final film print.

Since the film was physically cut and pasted, a 'nonlinear' style of editing evolved. At the workprint stage, strips of film could be placed in any order. This approach is generally considered superior to the strictly linear approach that was necessary in video editing through the 1970s. A video 'cut' is really the copying of *scenes* from various camera tapes onto a master. Before the development of powerful computer systems that could store large amounts of visual data for transfer, it was necessary to make the transfer in strictly linear order. Trying to insert a shot between two shots already on the master tape would create noise, etc. A system such as Avid allows the creation of a workprint.

In recent years, 'film editing' has come to mean what a 'film editor' does, even though the work involved is now generally performed on a computer-based non-linear editing system, such as Avid, Lightworks or Apple's Final Cut Pro and, at the semi-professional level, by programs such as Adobe Premiere Pro, Pinnacle Edition or Sony Vegas.

If the end product is to be a traditional movie, the final negative cutting list is produced from the software, and the negative cutting process occurs as before.

In other cases, an edit decision list may be generated for a video editing system.

With the emergence of *digital cinema*, there is now a movement towards all-digital assembly of the final product, such as in CFC's Digital Lab process.

Film Editor

A film editor is a person who practices film editing by assembling separate takes into a coherent film. In making a film the editors play a dynamic and creative role.

Typically, the editor follows the screenplay as the guide for establishing the structure of the story and then uses his/her talents to assemble the various shots and takes for greater, clearer artistic effect. There are several editing stages. The film editor often starts work while shooting is still in progress, and, in the first stage of editing he or she will work alone to create an "editor's cut" of the film. It's often many times longer than the final film will be. When time permits, the editor colloborates with the *director*, who gives "notes" on the editors cut. The editor and director will also have seen and discussed "dailies" (raw footage shot each day) together as shooting progresses. The editor continues to refine the cut while shooting continues.

When shooting is finished, the director can then turn his or her full attention to collaborating with the editor on cutting the film. Scenes are re-ordered, removed, shortened and otherwise tweaked. Often the need arises for new scenes to be shot. After usually several weeks of long days a "director's cut" is created, though this is not to be confused with re-edits some directors have made long after a film is finished - often decades later - to their films that were, in their view, improperly edited in the final stages by the studio and its producers.

After the director's cut, the subsequent cuts are supervised by one or more producers, who represent the production company (studio) and its investors. Hence, the final cut is the one that most closely represents what the studio wants from the film and not necessarily

what the director wants. Because of this, there have been several conflicts in the past between the director and the studio, sometimes leading to the use of the "Alan Smithee" credit signifying disownership or the aforementioned "director's cut" re-issues in subsequent years after the original theatrical releases.

Some directors are also the producers of their films, and, with the approval of the funding studio, have a much tighter grip on what makes the final cut than other directors. The most well-known example of a director who lorded over all aspects of his films, with little studio intervention, and worked completely outside of the Hollywood system is Stanley Kubrick. On the other hand, Orson Welles is an example of a director constantly dogged by studio supervison and many times had films taken from him.

Often a film editor is blamed for improper continuity. That is, cutting from a shot where the beer glass is empty to one where it is full. Continuity is, in fact, very nearly last on a film editor's list of important things to maintain. Most important are the emotional and storytelling aspects of film-making - things which are much more abstract and harder to judge - which is why films often take much longer to edit than to shoot.

Methods of montage

In motion picture terminology, a montage (from the French for "putting together" or "assembly") is a film editing technique.

There are at least three senses of the term:

1. In French film practice, "montage" simply identifies a movie's editor. That is, if you see "montage" in a film's end credits, then that is the film's editor.

2. In Soviet filmmaking of the 1920s, "montage" was theorized to be the essence of the cinema. Different filmmakers had various ideas about what that essence was.

3. In *classical Hollywood cinema*, a "montage sequence" was a short segment in a film in which narrative information was presented in a condensed fashion.

Soviet montage

Lev Kuleshov was among the very first to theorize about the relatively young medium of the cinema in the 1920s. For him, the unique essence of the cinema — that which could be duplicated in no other medium — is editing. He argues that editing a film is like constructing a building. Brick-by-brick (shot-by-shot) the building (film) is erected. His often-cited Kuleshov Experiment established that montage can lead the viewer to reach certain conclusions about the action in a film. Montage works because viewers infer meaning based on context.

Although, strictly speaking, U.S. film director D.W. Griffith was not part of the montage school, he was one of the early proponents of the power of editing — mastering cross-cutting to show parallel action in different locations, and codifying film grammar in other ways as

well. Griffith's work in the teens was highly regarded by Kuleshov and other Soviet filmmakers and greatly influenced their understanding of editing.

Sergei Eisenstein was briefly a student of Kuleshov's, but the two parted ways because they had different ideas of montage. Eisenstein regarded montage as a dialectical means of creating meaning. By contrasting unrelated shots he tried to provoke associations in the viewer, which were induced by shocks.

Like Kuleshov, Eisenstein was a theorist in addition to being a filmmaker. He established five "methods of montage":

1. Metric — based solely on the length of a shot
2. Rhythmic — based on the length of a shot, plus the visual composition of the image
3. Tonal — based on the dominant visual style of an image
4. Overtonal — based on the interaction of dominant visual styles
5. *Intellectual* — based on the symbolic content generated by two (or more) juxtaposed images; a film metaphor

Classical montage sequence

The second kind of montage consists of a series of short shots that are edited into a coherent sequence to condense narrative. It is usually used to advance the story as a whole (often to suggest the passage of time), rather than to create symbolic meaning. In many cases, a song plays in the background to enhance the mood or reinforce the message being conveyed.

Many films are well known for their montage scenes. Examples include the training montages in Sylvester Stallone's Rocky series of movies, Dirty Dancing, Flashdance, several of director Sam Raimi's films and the satirical self-referential montages in South Park and Team America: World Police. In nearly all of these examples, the montages are used to compress narrative time and show the main character learning or improving skills that will help achieve the ultimate goal. The song "Montage" used in Team America's montage parody described this perfectly:

Show a lot of things happening at once
Remind everyone of what's going on
And with every shot you show a little improvement
To show it all would take too long
That's called a montage
Oh we want montage

Continuity editing

What became known as the popular '*classical Hollywood*' style of editing was developed by early European and American directors, in particular D.W. Griffith in his films such as The Birth of a Nation and Intolerance. The classical style ensures temporal and spatial continuity

as a way of advancing narrative, using such techniques as the 180 degree rule, Establishing shot, and Shot reverse shot.

Alternatives to Continuity editing

Early Russian filmmakers such as Lev Kuleshov further explored and theorized about editing and its ideological nature. Sergei Eisenstein developed a system of editing that was unconcerned with the rules of the continuity system of classical Hollywood that he called *Intellectual montage*.

Editing techniques

Stanley Kubrick noted that the editing process is the one phase of production that is truly unique to motion pictures. Every other aspect of filmmaking originated in a different medium than film (photography, art direction, writing, sound recording), but editing is the one process that is unique to film. In Alexander Walker's Stanley Kubrick Directs, Kubrick was quoted as saying, "I love editing. I think I like it more than any other phase of filmmaking. If I wanted to be frivolous, I might say that everything that precedes editing is merely a way of producing film to edit."

In his book, On Film Editing, Edward Dmytryk stipulates seven "rules of cutting" that a good editor should follow:

- "Rule 1. Never make a cut without a positive reason.
- "Rule 2. When undecided about the exact frame to cut on, cut long rather than short" (Dmytryk, 23).
- "Rule 3: Whenever possible cut 'in movement'" (Dmytryk, 27).
- "Rule 4: The 'fresh' is preferable to the 'stale'" (Dmytryk, 37).
- "Rule 5: All scenes should begin and end with continuing action" (Dmytryk, 38).
- "Rule 6: Cut for proper values rather than proper 'matches'" (Dmytryk, 44).
- "Rule 7: Substance first—then form" (Dmytryk, 145).

Learning Film Editing

The best way to learn film editing is to practice, practice, practice. If you want to learn motion-picture-style editing, you need to obtain film dailies for a scene from either a motion picture or television drama and get an editing program for your computer which is capable of editing a dramatic scene (such as Avid or Final Cut Pro).

There are many kinds of film editing. Each is different. Editing a documentary, editing corporate video, editing multimedia and editing news are completely different from editing a dramatic scene.

Getting Started Learning Dialog Editing

You will learn more if you get an unedited scene which has been filmed by professional filmmakers in the film studios of Hollywood. While some people will tell you to simply run out and film your own scenes, you will find it is much more informative to watch how this is done in Hollywood before you try filming your own movies.

If possible, you want a scene where all the raw film footage has already been digitized and has frame numbers or time code burned on every frame. The time code and scene number on each frame makes editing the scene much easier and also allows you to compare your edits with your friends' edits.

Not My Job... or is it?

In Hollywood, the film editor only edits the film, the sound editor only edits the sound and the film composer creates the music. But with personal computers, you can now do all three and therefore, you can have complete control how the scene will sound and feel.

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Categories: Film techniques
Animator | Cinematographer | Film crew | Documentary filmmakers | Film editor | Film producer | Production designer | Screenwriter

Screenwriter

Screenwriters, scenarists or script writers, are authors who write the *screenplays* from which *movies* and television programs are made. Many of them also work as "script doctors," attempting to change scripts to suit directors or *studios*; for instance, studio management may have a complaint that the motivations of the characters are unclear or that the dialogue is weak.

Script-doctoring can be quite lucrative, especially for the better known writers. David Mamet and John Sayles, for instance, fund the movies they direct themselves, usually from their own screenplays, by writing and doctoring scripts for others. In fact, some writers make very profitable careers out of the script doctoring food chain, being the ninth or tenth writer to work on a piece. In many cases, working on projects that never see exposure to an audience of any size.

Most professional screenwriters are unionized and are represented by organisations such as the Writers Guild of America. The WGA is final arbiter on awarding writing credit for projects under its jurisdiction.

See also

- screenplay
- screenwriting

Animator | Cinematographer | Film crew | Documentary filmmakers | Film editor | Film producer | Production designer | Screenwriter

Film genres

In *film theory*, genre refers to the primary method of film categorization. A "genre" generally refers to films that share similarities in the narrative elements from which they are constructed.

Contents

- 1 Categorizing film genres
  - 1.1 Setting
  - 1.2 Mood
  - 1.3 Format
  - 1.4 Age
- 2 Criticisms of film genres
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  - 2.2 Are film genres definable?
- 3 See also

Categorizing film genres

Three main types are often used to categorize film genres; setting, mood, and format. The film's location is defined as the setting. The emotional charge carried throughout the film is known as its mood . The film may also have been shot using particular equipment or be presented in a specific manner, or format.

Setting

- *Crime* - places its character within realm of criminal activity
- *Film noir* - portrays its principal characters in a nihilistic and existentialist realm or manner
- *Historical* - taking place in the past
- *Science fiction* - placement of characters in an alternative reality, typically in the future or in space
- *Sports* - sporting events and locations pertaining to a given sport
- *War* - battlefields and locations pertaining to a time of war
- *Westerns* - colonial period to modern era of the western United States

Mood

- *Action* - generally involves a moral interplay between "good" and "bad" played out through violence or physical force
- *Adventure* - involving danger, risk, and/or chance, often with a high degree of fantasy.
- *Comedy* - intended to provoke laughter
- *Drama* - mainly focuses on character development
- *Fantasy* - speculative fiction outside reality (i.e. myth, legend)
- *Horror* - intended to provoke fear in audience
- *Mystery* - the progression from the unknown to the known by discovering and solving a series of clues
- *Romance* - dwelling on the elements of romantic love
- *Thrillers* - intended to provoke excitement and/or nervous tension into audience

Format

- *Animation* - illusion of motion by consecutive display of static images which have been created by hand or on a computer
- *Biographical* - a biopic is a film that dramatizes the life of an actual person, with varying degrees of basis in fact
- *Documentary* - a factual following of an event or person to gain an understanding of a particular point or issue
- *Experimental* (avant-garde) - created to test audience reaction or to expand the boundaries of film production/story exposition then generally at play
- *Musical* - a film interspersed with singing by all or some of the characters
- *Narrative* - fictional film driven by the partial or total telling of the story through a "voice-over"
- *Short* - may strive to contain many of the elements of a "full-length" feature, in a shorter time-frame

Age

- *Children's film* - films for young children - as opposed to a *family film*, no special effort is made to make the film attractive for other audiences
- *Family* - intended to be attractive for people of all ages and suitable for viewing by a young audience
- Adult film - intended to be viewed only by an adult audience, content may include violence, disturbing themes, obscene language, or explicit sexual behaviour. "Adult film" may also be used as a synonym for *pornographic film*.

Criticisms of film genres

What genres are not

There are other methods of dividing films into groups besides genre. For example *auteur* critics group films according to their directors. Some groupings may be casually described as genres but this definition is questionable. For example, *independent films* are sometimes discussed as if they are a genre, but in fact independent production does not determine a film's storyline, and they can belong to any genre.

Some have argued that genre needs to be distinguished from [film style](#). A film's style concerns the choices made about *cinematography*, editing, and sound, and a particular style can be applied to any genre. Whereas film genres identify the manifest content of film, film styles identify the manner by which any given film's genre(s) is/are rendered for the screen. Style may be determined by plot structure, scenic design, lighting, cinematography, acting, and other intentional artistic components of the finished film product. Others argue that this distinction is too simplistic, since some genres are primarily recognizable by their styles. Many historians debate whether *film noir* truly is a genre rather than a style of film-making often emulated in the period's heyday.

Are film genres definable?

A genre is always a vague term with no fixed boundaries. Many works also cross into multiple genres. In this respect *film theorist* Robert Stam has noted:

A number of perennial doubts plague genre theory. Are genres really 'out there' in the world, or are they merely the constructions of analysts? Is there a finite taxonomy of genres or are they in principle infinite? Are genres timeless Platonic essences or ephemeral, time-bound entities? Are genres culture-bound or trans-cultural?... Should genre analysis be descriptive or prescriptive?

[..]

While some genres are based on story content (the war film), other are borrowed from literature (comedy, melodrama) or from other media (the musical). Some are performer-based (the Astaire-Rogers films) or budget-based (blockbusters), while others are based on artistic status (the art film), racial identity (Black cinema), location (the Western) or sexual orientation (Queer cinema). (Robert Stam 2000, 14).

Many genres have built in audiences and corresponding publications that support them, such as magazines and websites. Films that are difficult to categorize into a genre are often less successful. As such, film genres are also useful in areas of marketing, criticism and consumption.

John Truby, Hollywood story consultant states that "...you have to know how to transcend the forms [genres] so you can give the audience a sense of originality and surprise."*[1]* Some *screenwriters* use genre as a means of determining what kind of plot or content to put into a screenplay. They may study films of specific genres to find examples. This is a way that some screenwriters are able to copy elements of successful movies and pass them off in a new *screenplay*. It is likely that such screenplays fall short in originality. As Truby says, "Writers know enough to write a genre script but they haven't twisted the story beats of that genre in such a way that it gives an original face to it."*[2]*

It makes sense for writers to defy the elements found in past works and come up with something different or opposite to what's been done before. Originality and surprise are the elements that make for good movie stories. For example, *spaghetti westerns* are known to have turned the western film genre upside down by making the good guy be bad as well as good. Prior to them, westerns had what are now considered genre clichés, like good guys wearing white hats, bad guys wearing black hats, and the good guy always beating the bad guy in a shootout. The cliché western disappeared after the spaghetti westerns broke the "rules" of the genre.

See also

- Cinema
- Genre
- Film theory
- Fictional film
- List of movie clichés by genre

Categories: Cinematography | Film | Films by type | Film theory Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

Film genres - A

[Action movie | Actuality film | Adventure film | Amateur film | Anarchic comedy film | Animation | Anthology film | Art film](#)

Actuality film

The [actuality film](#) is a non-fiction *film genre* that like the *documentary film* uses footage of real events, places, and things, yet unlike the documentary is not structured into a larger argument, picture of the phenomenon or coherent whole. In practice, actuality films preceded the emergence of the documentary. During the era of early cinema, travelogues, newsreels, reenactments, and other short films depicting current events were just as popular and prominent as their fictional counterparts. In fact, the line between "fact" and "fiction" was not so sharply drawn as would become after the documentary came to serve as the predominant non-fiction filmmaking form.

Despite the demise of the actuality as a film genre, one still refers to "actuality footage" as a building block of documentary filmmaking. In such usage, actuality refers to the raw footage that the documentarist edits and manipulates to create the film.

See also

[Documentary film](#)

External resources

[The Library of Congress American Memory Collection](#)

Categories: *Film genres*

[Action movie | Actuality film | Adventure film | Amateur film | Anarchic comedy film | Animation | Anthology film | Art film](#)

Amateur film

[Amateur Film](#) is the low-budget hobbyist art of *film* practiced for passion and enjoyment and not for business purposes. Because of this, morale is often higher but the time spent is far less lucrative and the films are more limited on all stages of production and can only reach much smaller audiences.

Organizations

The international organization for amateur film makers is UNICA (Union International du Cinema Non Professionel); in the United States the American Motion Picture Society (AMPS), in the UK it is the Film & Video Institute. These organizations arrange annual festivals and conventions. There are several Amateur Film festivals held annually all over the United States and in Europe. The most famous Amateur Film is Liquid Versus Metal which artfully addressed urban assimilation themes.

Creation

Amateur films were usually shot on 16 mm film or on 8 mm film (Either Double-8 or Super-8) until the advent of cheap video cameras or digital equipment. The advent of digital video and computer based editing programs greatly expanded the technical quality achieveable to the amateur and low budget film maker.

Categories: *Film genres*

Action movie | Actuality film | Adventure film | Amateur film | Anarchic comedy film | Animation | Anthology film | Art film

Anarchic comedy film

Anarchic comedy (or wacky comedy) is a *genre* of *cinema* using nonsensical, stream-of-consciousness humor which often lampoons some form of authority. Films of this nature stem from a theatrical history of anarchic comedy on the stage. Jokes and visual gags fly fast and furious, usually in a non sequitur manner that eschews narrative for sheer absurdity. No subject is too sacred; no joke too silly. These movies strive for laugh-a-minute pacing and gut-busting guffaws. Though they may be hit-and-miss, the ultimate success or failure of this type of comedy depends on the overall percentage of jokes that amply tickle a viewer's funny bone.

Like farce, anarchic comedy uses wildy exaggerated characters and situations to provide humor, but unlike farce, where any outrageous event springs from the situation, the gags used in this type of comedy have no narrative context. The gags are often similar to slapstick, but with less emphasis on physical violence and more emphasis on comic antics.

The anarchic comedy has its roots in the low-brow popular stage, namely the circus, minstrel shows, the traveling medicine and Western shows, vaudeville, burlesque, and the music hall. In these venues, especially the last three, comic business came in the form of sketches which generally had no self-contained narrative. Since the perfomers needed to get immediate reactions from the audience, any and all appropriate jokes were thrown in these sketches at the expense of telling a story.

This type of moment-by-moment comedy made its way into early film. From the dawn of the medium through the mid-1910s, film comedies either showed one single gag – like the Lumière brothers' L'Arroseur Arrosé (The Sprinkler Sprinkled) – or, in a one-reeler, showed repetition of the same basic gag – like 1912's That Fatal Sneeze. The famous comedians of the silent screen started out, in their two-reelers, using disconnected black-out sketches built around one theme (Buster Keaton's The Playhouse, for example), but by the early 1920's they had moved on to more cohesive narrative forms and, thus, abandoned anarchic comedy altogether (although Buster Keaton captured the anarchic spirit with Sherlock, Jr).

It was in the 1930s that the anarchic comedy started to blossom, as vaudeville performers raced to the big studios. The Marx Brothers were the main proponents of their own brand of no-holds-barred humor captured for prosperity in films like The Cocoanuts, Duck Soup, and Horse Feathers. They had a knack for complex wordplay, double entendres, outrageous slapstick, and being able to walk into a room full of society people and leave the place in shambles. Another comedy team in the 1930's with an anarchic bent was Bert Wheeler and Robert Woolsey, who, while not as creative as the Marx Brothers, were still fun in such films as Hook, Line and Sinker and Hips Hips Hooray.

There was also W.C. Fields, a vaudeville comedian who made the switch to film in the early '30s and worked his own twist on the "up-the-society" theme. In such classics as The Bank Dick and Never Give A Sucker An Even Break, Fields perfected an everyman persona who fights the world of henpecking housewives, bumbling bureaucrats, and obnoxious children with made-up words, a shyster's sense of chicanery, and a steady stream of liquor.

The '40s produced Olsen and Johnson, two comedians whose Hellzapoppin' manages to spoof Hollywood musicals, the aristocracy, and the entire notion of narrative linearity, and whose Crazy House contains in its first fifteen minutes the wackiest comic business of the decade. Also in this decade, Bob Hope, Bing Crosby, and Dorothy Lamour started making the casually anarchic farces known as the "Road" pictures. Hurried ad-libbing by all involved made otherwise corny comedies into gems such as Road to Morocco and Road to Utopia. Bob Hope would later return to the anarchic format in Son of Paleface.

The '50s saw a general decrease in anarchic comedy, although some works of Frank Tashlin (Will Success Spoil Rock Hunter?)and Jerry Lewis (The Bellboy) definitely had some anarchic elements, as did the big budget comedy epics of the '60s, especially It's a Mad, Mad, Mad, Mad World, The Great Race, and Those Magnificent Men in Their Flying Machines.

When the Monty Python group made a big splash in cinema with such films as Monty Python and the Holy Grail and The Meaning of Life, they brought down institution after institution with deadly accuracy. Thus, the 1970s became the Golden Age of Anarchic Comedy; as American society spiraled out-of-control and the populace lost faith in the hypocrisies of the government and the church, the general public embraced a style of comedy that wasn't afraid to bite the hand that fed it. Movies such as Bananas, National Lampoon's Animal House, The Jerk, and Caddyshack wore a thin veil of narrative over the basic theme of the slobs vs. the snobs and attacked the upper crust of society, while the Zucker/Abrahams/Zucker team kept the stream-of-consciousness comedy alive with The Kentucky Fried Movie and Airplane!.

The surreal stylings of humor that mark the anarchic comedy still reigned supreme in the comedy of the '90s, predominantly in the work of Mike Myers (Wayne's World), the Coen brothers (Raising Arizona, The Big Lebowski), and the Farrelly brothers (Kingpin, There's

Something About Mary). As long as there are sacred cows to be mocked and ridiculed, the subgenre will continue to live long and prosper well into the millennium.

See also

- Mo lei tau

Action movie | Actuality film | Adventure film | Amateur film | Anarchic comedy film | Animation | Anthology film | Art film

Film genres - B

B-movie | Biographical film | Bizarro fiction | Black comedy | Blaxploitation | Buddy film

B-movie

Next

The term *B-movie* originally referred to a *Hollywood motion picture* designed to be distributed as the "lower half" of a double feature, often a genre film such as a Western "cowboy" film, a gangster movie, or a horror film. In the 1930s and 1940s, during the age of the "studio system," this also gave rise to the practice of referring to "A-list" or "B-list" stars.

The major studios had "B-units" that made their B-movies. These B-units provided a function analagous to a "farm team" in professional sports, in that they provided a testing ground and training opportunities for new talent. In addition, there were small studios such as Republic Pictures and Monogram Pictures which specialized in making B-movies. Some actors made a career out of acting in B-movies, such as Ronald Reagan. When the "Golden Age of Hollywood" came to an end, it took the studio system with it, and double features — the raison d'être of the B-movie — became a rarity.

The B-movie industry has had an important role in the film industry, because it created an additional point of entry into the film industry. Directors such as Jonathan Demme and John Sayles learned their craft in B-movies, and the B-movie industry provided work for émigré directors from Europe such as Fritz Lang and Edgar Ulmer during the period when they were still unknown to North American audiences. As well, actors such as Jack Nicholson and John Wayne got their start in B-movies. B-movies also provided work for former A-movie actors whose careers were on the downturn, such as Vincent Price.

Contents

- 1 B-movies: 1930s - 1980s
- 2 B-movies: 1990s and 2000s
- 3 C-movie

- 4 Z-movie
- 5 Psychotronic movies
- 6 B/C/Z-movie directors
- 7 Selected B/C/Z-movie actors
- 8 See also

B-movies: 1930s - 1980s

"B-movie" has come to refer to any low-budget commercial film, with lesser-known actors (B-actors). These films are often formulaic and rely on "stock" characters and themes, especially in the genres such as Westerns and horror. However, B-movies are distinguished from Z-movies in that B-movies are professionally-made commercial products. Fans of B-movies stress that the lower budgets, lower degree of oversight by studio managers, and diminished focus on box office returns may allow for creative risk-taking, energy, and originality not found in big budget Hollywood films.

This was especially true in the years following World War II, the Eisenhower era, During this period, movies with big budgets and top stars were often conservative and conventional (Around the World in Eighty Days, The Greatest Show on Earth) while B-movies explored a wider range of themes that touched on the 1950s xenophobic anxieties and fears of atomic radiation, such as (The Thing from Another World and It Came from Outer Space). The most creative B-movie directors influenced filmmaking in the A-movie system. Some 1950s B-movies, especially in the *science fiction* and *horror* genres, are still popular among film buffs today.

One of the major producers of B-movies was American International Pictures (AIP), a US company founded in 1956 by James H. Nicholson and Samuel Z. Arkoff. Its films include works by Roger Corman, Vincent Price, Herman Cohen and the early efforts of then-unknown figures such as Francis Ford Coppola, Martin Scorsese, Robert De Niro, and Jack Nicholson.

Roger Corman is often credited as being "King of the B's," although in Corman's book "How I Made 100 Movies in Hollywood and Never Lost a Dime" he claims he "...never made a "B" movie". He says that since B-movies were a phenomenon only up to the early 1950s, "...the B's had died out by the time I began directing." Corman describes his films instead as "low-budget exploitation films."

In the 1970s, film companies such as Independent-International Pictures, Film Ventures International, Charles Band Productions, Cannon Films, New Line Cinema, Golan-Globus, and others created a new generation of B-movies. Most of these companies were unable to continue as budgets soared in the early 1980s and even a comparatively low-budget, low-quality picture would cost millions of dollars, due to the public's increased expectations (e.g. for color filmstock, original music scores, and realistic special effects). However, the 1980s saw the production of a great deal of low-budget genre films, such as horror and "slasher" movies including The Fog and Slumber Party Massacre and apocalyptic/futuristic genre films such as Escape from New York.

B-movies: 1990s and 2000s

Today, the distinction between "A-movies" and "B-movies" is not as clear, but there are still different tiers of perceived quality for movies. The subjective assessment of quality no longer depends entirely on production values or the reputation of actors. For example, a high-budget, popular action blockbuster with well-known actors may be classified by mainstream audiences as a "quality" film, whereas critics may dismiss it as a poorly-made film. The converse is also true in some cases, where a low-budget, yet artistically daring film with unknown actors may be dismissed by mainstream audiences, yet lauded as a masterwork by critics.

In recent years, the production of B-movies have seen a resurgence. In part this is due to recent technological developments in film production. Although there have always been lower cost methods of shooting movies, such as 16 mm film in the 1970s or video cameras (recording onto analog video tape), these methods could not produce films that could rival 35 mm film quality. In the 2000s, the development and widespread usage of digital cameras and digital production methods allow even lower-budget filmmakers to produce films with good image quality. In particular, High Definition (HD) digital filmmaking allows filmmakers to produce 35 mm-quality films.

Another factor is a shift in audience and critical preferences. As indicated above, B-movies allow for greater creative freedom, which allows B-movie filmmakers to tackle themes or topics that are less saleable in the mass market feature film industry. As North American and European populations are becoming more diverse, the moviegoing population is seeking out a broader range of themes and stories. As well, some actors such as Bruce Campbell and Eric Roberts have embraced their role as B-movie actors.

The resurgence in interest in B-movies can also be seen in the production in 2005 of the mainstream feature film Snakes on a Plane, about a murderer who attempts to kill his victim by releasing snakes on a jet plane. Starring A-list actor Samuel Jackson, this film's premise and title cribs heavily from the B-movie tradition.

C-movie

According to cinema website editor Tom Mes, films were "... divided into degrees of importance, and then the studio would control and monitor films according to the whether a film as an A-movie, B-movie, or C-movie. Since C-movies were not important to the studios, the director of a C-movie typically had more freedom than directors of A- and B-movies [1].

Ed Wood has been called the master of the C-movie [2], although the term better applicable to his work might be "Z-movies". David A. Prior and Mario Bava have also been called prominent figures in the C-movie industry.

In the 1980s, with the growth of cable television, the C-grade movie designation also began being used to refer to low-quality genre films such as horror and science fiction films were used as "filler" programming for late night television programs such as the 1990s television series [3] . The "C" in the term may refer to the "C" in the cable TV destination of many of the films or to these films' below-B-movie standards.

With shows such as Mystery Science Theater 3000, poor quality horror and science fiction films were edited for brevity and presented with sarcastic commentary voiceovers that highlighted the films' scriptwriting or production shortcomings. The Elvira - Mistress of the Dark syndicated horror series, which starred Cassandra Peterson, also used this same approach of screening genre films with sarcastic commentary, but it focused on the horror genre.

By the 2000's cable and satellite companies were offering hundreds of channels catering to many niche interests. To cut costs, channels often program "direct to video" movies - modest-budget genre films (action, war-action, horror, etc) that were shot on video and never released in theatres.

Z-movie

A [Z-movie](#) (or "Grade-Z movie") is term used to describe low budget films with quality standards far below those of B-movies and C-movies. While B-movies may have mediocre scripts and lesser-known actors, they are typically competently filmed, lit, and edited. C-movies may be thematically or conceptually more unusual, due to the greater latitude afforded to C-movie directors, but C-movies are nonetheless products of the commercial film industry, and so they still adhere to a number of production norms.

In contrast, Z-movies are typically made outside of the mainstream studio system. Without the financial backing of a studio, Z-movie directors usually have very small budgets. As a result, scripts often include errors, continuity errors are made during shooting, and non-professional actors are cast in some roles. As well, the films are typically poorly lit and edited. Z-movies of the 1970s are often characterized by the inclusion of violent, gory, and/or sexual content that is not counterbalanced by redeeming artistic or creative elements in the script or cinematography.

Directors such as Ed Wood and Vic Savage shot films that are considered to exemplify the Z-movie genre:

- Ed Wood's Plan 9 from Outer Space has an incoherent plot, bizarre dialogue, inept acting, and shoestring special effects and sets. Stock footage is often used in place of newly-filmed sequences, scenes are used more than once to cut costs, boom mics are visible in the finished film, and some actors appear to be reading from cue cards.
- Vic Savage's The Creeping Terror uses inexpensive effects and production techniques, such as stock footage of a rocket launch played in reverse as the visuals for the landing of an alien rocket ship and what appears to be shaggy carpet draped over several slow-moving people for the alien 'creeping terror' referred to in the title. The movie also use a technique that has come to be synonymous with Z-movie horror: narration voice-overs that paraphrase the dialogue that is silently occurring onscreen.

Troma is probably the best-known producer of Z-movies. Since its founding in 1974, Troma has become associated with films that contain shocking imagery, overt sexuality, graphic violence, and gore. Troma film releases include Redneck Zombies,Surf Nazis Must

Die, The Class of Nuke 'Em High series, Sgt. Kabukiman, NYPD, Cannibal! The Musical, Terror Firmer, Blood Sucking Freaks, and Vegas In Space.

Some Troma films are produced in-house, and others are purchased from other *studios* and re-released, especially when such films represent the early work of an*actor* that subsequently becomes famous. A good example of this is Sizzle Beach U.S.A., one of Kevin Costner's first films, which was purchased by Troma and re-released to capitalize on his popularity in Silverado and the then-upcoming The Untouchables. Troma has produced or acquired early films with Samuel L. Jackson, Marisa Tomei, James Gunn, Trey Parker and Matt Stone.

Troma's most notorious film is The Toxic Avenger, a 1985 film about a man who mutates into an ugly creature with enhanced physical strength (the "toxic avenger" referred to in the title). After this film's release and the subsequent media attention, the toxic avenger character became the Troma Entertainment's symbol.

Just as B-movies introduce themes, plots, and genres that are sometimes later used in big-budget A-movies, sometimes even the unusual material in Z-movies is picked up by the major studios. The plot from a Z-movie called Parts: The Clonus Horror was used by DreamWorks' to produce a big-budget film entitled The Island in 2005.

Psychotronic movies

"Psychotronic movie" is a term coined by movie critic Michael J. Weldon to denote movies which are generally ignored by the critical establishment, whether because of obscurity or of mediocre quality as judged by mainstream taste. He got this term from the Chicago cult film The Psychotronic Man about a man who develops the bizarre ability to kill using psychic energy. According to a Psychotronic Film Society in Chicago, the term "psychotronic" can be defined by breaking the term into its two subcomponents: "'psycho-' as in horror, '-tronic' or electronic as science fiction".

Weldon published The Psychotronic Guide to Film and Psychotronic Video Magazine using the term "psychotronic" in this sense.According to the Washington Psychotronic Film Society, the term "psychotronic" is as broad as the music genre label of "alternative music", in that it refers to "...just about everything except the Norm".

B/C/Z-movie directors

William Beaudine
Uwe Boll
Edward Cahn
David Decoteau
John Gale (director)
Michael Legge
Donald G. Jackson
Paul Morrissey
Nicholas Musuraca

Jean-Marie Pallardy
Fred Olen Ray
Vincent Sherman
Andy Sidaris
Phil Tucker
Ed Wood

Selected B/C/Z-movie actors

Daniel Baldwin
Valerie Bertinelli
Karen Black
Bruce Campbell
Lynda Carter
Damian Chapa
Sybil Danning
Joe Estevez
Mark Hamill
C. Thomas Howell
David Keith
Sylvia Kristel
Christopher Lambert
Lorenzo Lamas
Traci Lords
Dolph Lundgren
Brigitte Nielsen
Chuck Norris
Lou Diamond Phillips
Linnea Quigley
Eric Roberts
Mickey Rourke
Steven Seagal
Tony Todd
Shannon Tweed
Vampira
Jean-Claude Van Damme
Casper Van Dien

See also

- Cult film
- Drive-in theater

Bizarro fiction

Bizarro is a genre of transgressive, underground film and literature. While there is a long history of such work in popular culture, the term Bizarro is best applied to contemporary works of art in this vein. Bizarro literature encompasses many writing styles and sub-genres including splatterpunk and new absurdism.

Contents

- 1 Aesthetics
- 2 History of the Name
- 3 Bizarro authors
- 4 Bizarro Publishers
- 5 Bulletin Boards
- 6 Bizarro Publications

Aesthetics

In his essay "The Four Rules of Bizarro" Kevin Dole 2 observed four traits common to contemporary Bizarro writings: "Provocative Offense," "Meaningful Transgression," "Experimentation," and "Brevity." *[1]* The essay was met with some skepticism, the chief criticism being that as an experimental genre Bizarro has no official "rules."

History of the Name

While the modern Bizarro movement in literature can trace its roots at least as far back to the foundation of Eraserhead Press in 1999, the name 'Bizarro' is a recent invention. Previous terms used to refer to the burgeoning scene include "irreal" and "new absurdism" but neither of these was used with consensus. On June 19, 2005 Kevin Dole 2 released "What The Fuck is This All About" a sort of manifesto for the then unnamed genre. While the essay does not feature the word "Bizarro" it ends with the observation "this new type of literature, whatever you call it, is just beginning." *[2]* Subsequent discussion about the essay led to the name as well as the inauguration of the Mondo Bizarro Forum.

Bizarro authors

- Steve Aylett

A D Dawson

Kevin Dole 2

Kevin L. Donihe

Andre Duza

Ray Fracalossy

Chris Genoa

Jeremy Robert Johnson

MF Korn

Kyle Kucek

John Edward Lawson

Carlton Mellick III

Vic Mudd

Mike Philbin

Vincent Sakowski

- Bradley Sands
  - Kenji Siratori
  - Alyssa Sturgill
  - Dean R. Winters
  - D. Harlan Wilson
  - Jason Rogers
  - Royce Icon
- Mitch Maraude
  - Cameron Pierce
  - Gina Ranalli

Bizarro Publishers

- Afterbirth Books
- Eraserhead Press
- Raw Dog Screaming Press
- Chimericana Books
- Fugue State Press

Bulletin Boards

- Mondo Bizarro Forum
- The New Absurdist

Bizarro Publications

- The Dream People
- Bust Down the Door and Eat All the Chickens
- Chimeraworld Anthologies

Categories: *Film genres*

B-movie | Biographical film | Bizarro fiction | Black comedy | Blaxploitation | Buddy film

Black comedy

Black comedy, also known as black humour, is a subgenre of *comedy* and satire where topics and events normally treated seriously – death, mass murder, sickness, madness, terror, drug abuse, rape, etc. – are treated in a humorous or satirical manner. Synonyms created to avoid possible racial overtones include dark humour, morbid humour, gallows humour and off-colour humour

Black humour is similar to sick humour, such as dead body jokes. However, in sick humour most of the humour comes from shock and revulsion; black humour usually includes an element of irony, or even fatalism. This particular brand of humour can be exemplified by a scene in the play Waiting for Godot: A man takes off his belt to hang himself, and his trousers fall down. Another example, "Suicide just isn't funny, no matter which way you slice it," is an effective satire at the way that suicide is treated in mainstream western culture, insinuating that attitudes towards suicide are even more morose or morbid than the act or mental condition leading to it.

In America, black comedy as a literary genre came to prominence in the 1950s and 1960s. Writers such as Terry Southern, Joseph Heller, Thomas Pynchon, Kurt Vonnegut, Harlan Ellison and Eric Nicol have written and published novels, stories and plays where profound or horrific events were portrayed in a comic manner. An anthology edited by Bruce Jay Friedman, titled "Black Humour," assembles many examples of the genre.

The 1964 film Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb presents one of the most well-known examples of black comedy. The subject of the film is nuclear war and the extinction of life on Earth. Normally, dramas about nuclear war treat the subject with gravity and seriousness, creating suspense over the efforts to avoid a nuclear war. But Dr. Strangelove plays the subject for laughs; for example, in the film, the fail-safe procedures designed to prevent a nuclear war are precisely the systems that ensure that it will happen. The film Fail-Safe, produced simultaneously, tells a largely identical story with a distinctly grave tone; the film The Bed-Sitting Room, released six years later, treats post-nuclear English society in an even wilder comic approach.

Today, black comedy can be found in almost all forms of media.

Contents

- 1 Works
    - o Films
- 2 People

- o   Filmmakers
- 3 See also

Works

Films

A Bucket of Blood, directed by Roger Corman, is about a busboy who becomes a success in the art world after accidentally killing his landlady's cat and covering it up in clay to hide the evidence. When he is pressured to deliver similar work, people start mysteriously disappearing. Remade in 1995.
After Hours
American Beauty is about Lester Burnham's (Kevin Spacey) last few weeks on Earth, with storylines of affairs, ephebophilia, drugs and homophobia.
Arsenic and Old Lace is about a pair of murdering old aunts discovered by their nephew, played by Cary Grant.
Bad Santa is about a wretched, drunk, perverse thief who poses as Santa Claus to rip off department stores.
The Bed-Sitting Room, about life in England after a nuclear war.
Being John Malkovich, a comedy dealing with identity, greed, lust, fame, transexualism, and exploitation.
The Big Lebowski, in which the shiftless "Dude" deals with bowling, nihilists, kidnapping, death, and having his favorite rug urinated on.
Brassed Off, about the brass band of a Yorkshire mining village, in the days when the mine closes. Those not familiar with the problems covered in the film often mistake it for a standard comedy film.
Brazil a comedic vision of a nightmarish 1984-like world of bureaucracy gone awry, featuring terrorism, torture, secrecy and paperwork.
The Cable Guy, a film starring Jim Carrey and Matthew Broderick about a man stalked by the psychotic cable company worker he makes friends with.
Children Of The Revolution, about the 'love child' of Josef Stalin.
The Chumscrubber
Citizen Ruth, a satire about the abortion rights battle.
Crazy People
La Comunidad
Dead Man On Campus, about the urban legend of a roommate's suicide and the resulting perfect grades in college
Death Becomes Her, about the downsides of immortality.
Death To Smoochy, a corrupt former children's TV icon plots revenge against his fuzzy purple replacement.
Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, a satirical film

about an insane American General who orders a nuclear attack on the Soviet Union, filmed during the Cold War.

Drop Dead Gorgeous, a parody of a beauty pageant for teenage girls in a small Minnesota town.

Eating Raoul, about a prudish couple who kill rich swingers by luring them to their apartment.

Fargo, a debt-ridden car salesman hires incompetent criminals to kidnap his wife in order to get a ransom from his rich father-in-law.

Four Rooms, four vignettes centered around a hapless bell boy, involving witchcraft, a rotting corpse, and a severed finger.

Grace Quigley, a film about euthanasia

Grosse Pointe Blank, about a hitman who returns to his hometown to attend his high school reunion.

Happiness deals unflinchingly with subjects designed to make audiences squirm (from suicide, rape, murder, pedophilia, and childhood masturbation). The treatment of the subjects is blunt, but also gleefully absurdist.

Harold and Maude, in which an alienated young man obsessed with staged suicides and the funerals of strangers falls in love with a vivacious octogenarian.

The Hospital, the story of a chief of surgery who is trying to figure out why a number of hospital employees begin dying under strange circumstances.

Heathers, about a disaffected, jaded couple who start killing members of popular cliques at their high school.

Intolerable Cruelty about a divorce attorney and a gold-digger.

Kind Hearts and Coronets, Ealing comedy in which the main character assassinates members of an aristocratic family to inherit a Dukedom.

The King of Comedy

The Ladykillers' (1955) and (2004) versions; a criminal professor tries to perform a sophisticated robbery while fooling an old woman.

The Last Supper, about a group of liberal grad students who proceed to murder right-wing individuals they cannot reform.

Lemony Snicket's A Series of Unfortunate Events, about three orphans who go through many tragic experiences.

The Life Aquatic Bill Murray leads a group of explorers on a revenge mission to kill a shark.

The Little Shop of Horrors, also directed by Roger Corman, features a nerd who resorts to murder in order to feed his blood-hungry talking plant. Remade as a musical, which later became a film in 1986.

Little Murders, written by Jules Feiffer

Live Freaky!, Die Freaky!

Lock, Stock and Two Smoking Barrels, a Guy Ritchie film about the seedy underside of London crime.

Lolita - film version of the novel.

LolliLove, mockumentary about a wealthy, egotistical couple who believe they can change the lives of homeless people by giving them a lollipop with a life-affirming message on it - includes actual homeless people in the cast, and humor around the holocaust, bulimia, cleft palates, AIDS, and so on.

Loot by Joe Orton, dramatist of several black comedies.

The Loved One, film version of the Waugh novel.

Man Bites Dog, a disturbing mockumentary about a merciless hitman who takes a camera crew on a tour of his routine.

Monsieur Verdoux, about a suave serial killer who commits his crimes to support his family.

Penn & Teller Get Killed, in which the comedians/magicians are tracked by an assassin trying to kill them.

The Player, a satirical look at a Hollywood studio executive who is blackmailed for murder by an unknown screenwriter.

Prizzi's Honor, in which a Mafia hitman and hitwoman fall in love.

The Ruling Class, about an insane British nobleman who thinks he's Jesus.

Ruthless People, in which a businessman makes several failed attempts to kill is wife, and then celebrates when an inept husband and wife team kidnap her.

Serial Mom, about a suburban housewife who happens to be a serial killer.

Schizopolis, about a man working for a Scientology-like self-help corporation called Eventualism

Slither, gory dark humor infuses the story of an alien plague taking over a small town.

S.O.B., about a film director who turns a family-oriented flop musical into a hit psycho-sexual thriller.

Snatch a collection of inter-connecting mafia stories in London.

Swimming with Sharks

Thank You for Smoking, about an unapologetic but arguably likeable lobbyist for the tobacco industry.

Throw Momma from the Train, a comedic retelling of Hitchcock's thriller Strangers on a Train.

To Be or Not to Be, about the Nazi occupation of Poland during World War II.

Very Bad Things, about a group of friends who accidentally kill a hooker and murder a bellhop during a bachelor party. After burying the bodies, they begin killing each other when they fear that one of them might confess.

Visitor Q, absurdist, taboo-laden Japanese film with surprisingly moralistic undertones about the twisted redemption of a dysfunctional family involved in incest, rape, necrophilia, murder and mother-abuse.

The War of the Roses, about a couple going through a nasty divorce while still trying to live in the same house.

Weekend at Bernie's, two employees spend a weekend with the corpse of their former boss, while avoiding a mafia hitman and still trying to have fun and sexual misadventures.

What Are You Doing After the Orgy?, Swedish film from 1970.

The Wrong Box, from the story by Robert Louis Stevenson about the members of a tontine.

People

Filmmakers

Wes Anderson
Stanley Kubrick
Alexander Payne
David Lynch
Joel and Ethan Coen
James Gunn
John Waters
Luis Buñuel
Trey Parker
Peter Jackson
Sam Raimi
Terry Zwigoff
Tim Burton
Quentin Tarantino
Terry Gilliam

See also

- List of movie genres

Categories: Comedy | Film genres
B-movie | Biographical film | Bizarro fiction | Black comedy | Blaxploitation | Buddy film

Blaxploitation

Blaxploitation is a *film genre* that emerged in the United States in the early 1970s when many *exploitation films* were made that targeted the urban African American audience; the word itself is a portmanteau, or combination, of the words "black" and "exploitation". Blaxploitation films starred primarily black actors, and were the first to feature soundtracks of funk and soul music. Although criticized by civil rights groups for their use of stereotypes, they addressed the great and newfound demand for Afrocentric entertainment, and were immensely popular among black audiences. The blaxploitation genre officially began in 1971 with the release of Sweet Sweetback's Baadasssss Song. This film is also noteworthy in that it was written, directed, produced, and funded by Melvin Van Peebles, an African American. This remained the premise of the early blaxploitation films; film by, for, and about black people. **[1]**

Contents

Common qualities

Almost all blaxploitation films featured exaggerated sexuality and violence. When set in the North or West Coast of the U.S., they tended to take place in the ghetto and dealt with pimps, drug dealers, and hit men. In all these films, it was common to see drugs, the Afro hairstyle, "pimpmobiles," and crooked and corrupt white police officers. When set in the South, the movies most often took place on a plantation and dealt with slavery and miscegenation. **[2] [3]**

Stereotypes

These films were made for an African American audience and often showed negative depictions of Caucasian characters; whites were often cast as crooked and racist police officers or government officials, and the racial slur "honky" was frequently used toward them. Italian Americans were frequently portrayed negatively as drug dealing members of the Mafia whom black characters would often rip off. Anti-Italian epithets such as 'dago' and 'wop' were used in conjunction with 'honky' against these characters.

At the same time, the films also created a negative stereotype of African Americans, the audience they were designed to appeal to, as pimps and drug dealers. This stereotype fit with common white stereotypes about black people, and as a result many called for the end of the Blaxploitation genre. The National Association for the Advancement of Colored People, the Southern Christian Leadership Conference, and the Urban League joined together to form the Coalition Against Blaxploitation. Backed by many black film professionals, this group received much media exposure and quickened the death of the genre by the late 1970s.

Though still regarded as racist by many, some film scholars defend the *cinematic genre* as instrumental in bringing greater screen presence to African Americans. Furthermore, blaxploitation films laid the foundation for future filmmakers to address racial controversies regarding inner city poverty. In the early 1990s, a new wave of acclaimed African-American filmmakers focused on African American urban life in their films (particularly Spike Lee's Do the Right Thing and John Singleton's Boyz N the Hood) among others.

Famous blaxploitation films

Abby (1974) was a blaxploitation version of The Exorcist and starred then rising star Carol Speed as a virtuous young woman possessed by a demon; Ms. Speed also sings the title song. William H. Marshall (of Blacula fame) conducts the exorcism of Abby on the floor of a discotheque.

Black Belt Jones (1974) - Better known for his role as 'Mister Williams' from the Bruce Lee film "Enter the Dragon;" Jim Kelly was given a leading role in this martial arts film. In it he plays Black Belt Jones, a federal agent/martial arts expert who takes on the mob as he avenges the murder of a karate school owner.

Black Caesar (1973)

Black Mama, White Mama (1972) A remake of The Defiant Ones (1958) with Pam Grier and Margaret Markov in the roles originally played by Sidney Poitier and Tony Curtis.

Blackenstein (1973) is a joking quasi-sequel to Blacula, featuring a black Frankenstein's monster.

Blacula (1972) is a take on Dracula, featuring an African prince William H. Marshall bitten by a vampire.

Boss Nigger (1975)

Car Wash (1976)

Cleopatra Jones (1973) and its sequel, Cleopatra Jones and the Casino of Gold (1975), are films about a tough, street-smart black woman. The first film marked the beginning of a subgenre of blaxploitation films which focused on strong female leads who took an active role in shootouts and fights. Some of these films include Coffy, Black Belt Jones, Foxy Brown, and Get Christie Love!.

Coffy (1973)

Coonskin (1975) is an animated satire of the blaxploitation genre, directed by Ralph Bakshi.

Cotton Comes to Harlem was written and directed by the African American Ossie Davis in 1970. It featured two black NYPD detectives Coffin Ed played by Raymond St. Jacques and Gravedigger Jones played by Godfrey Cambridge who were looking for a money filled bail

of cotton stolen by a corrupt reverend named Deke O'Malley. Blazing Saddles star Cleavon Little makes an appearance in the film.

Darktown Strutters (1975)

Dolemite (1975) is a comedy which is a parody of blaxploitation films, centered around a black pimp of dubious sexual orientation. It was immensely popular and spawned several sequels.

Foxy Brown (1974) features the charismatic actress Pam Grier as Foxy Brown.

Get Christie Love! (TV movie later released to some theaters)

The Mack (1973)

Mandingo (1975). Based on a series of novels, this blaxploitation film was set in the American South during the U.S. Civil War and focused on the sexual relations between slaveowners' wives and slaves. It was followed by a sequel, Drum, which became a favorite among black audiences for a scene in which a slave literally tears the testicles off of a white slave driver.

Passion Plantation (1976)

Shaft (1971) Directed by Gordon Parks and featuring Richard Roundtree as the black detective John Shaft, a character comparable to James Bond and Dirty Harry. The soundtrack has contributions from such prominent musicians as Isaac Hayes, whose recording of the titular song won several awards, including an Academy Award. Perhaps the most famous blaxploitation film, it was deemed culturally relevant by the Library of Congress. It spawned two sequels, Shaft's Big Score (1972) and Shaft in Africa (1973), as well as a remake in 2000.

Sheba, Baby (1975)

Space Is the Place (1974)

Superfly (1972) Directed by Gordon Parks, Jr., this film had a soundtrack by Curtis Mayfield and is considered to be a classic of the genre.

Sweet Sweetback's Baadasssss Song (1971), written and directed by Melvin Van Peebles. This tale of a black male prostitute turned vigilante is considered by many to be the first true blaxploitation film, and the film that thrust afrocentric films into the spotlight. (Van Peebles himself does not consider his film to be a part of the genre.)

Trouble Man (1972)

Truck Turner (1974)

Watermelon Man (1970). Written by a white man (Herman Raucher) but directed by an African American (Melvin Van Peebles), this film about a white man who is turned into a black man is considered a forebearer of the 1970s blaxploitation boom.

Willie Dynamite (1974)

Later media references

Later movies such as Austin Powers in Goldmember (2002) and Undercover Brother (2002) , as well as Quentin Tarantino's Jackie Brown (1997) and Kill Bill, Vol. 1 (2003), feature pop culture nods to the blaxploitation genre. The parody Undercover Brother, for instance, starred Eddie Griffin as an Afro-topped agent for a clandestine organization satirically known as the "B.R.O.T.H.E.R.H.O.O.D". Likewise, Austin Powers in Goldmember co-stars Beyoncé Knowles as the Tamara Dobson/Pam Grier-inspired heroine, "Foxxy Cleopatra". Furthermore, the acclaimed film auteur and noted fan of exploitation films, Quentin Tarantino, has made countless references to the blaxploitation genre in his films, in addition to Jackie Brown. In a famous scene in Reservoir Dogs, for instance, the main characters engage in a brief discussion regarding Get Christie Love!, a mid-1970s blaxploitation television series. Similarly, in the catalytic scene of True Romance , the characters are seen viewing the movie The Mack.

John Singleton's remake of Shaft (2000) is a modern-day interpretation of a classic blaxploitation film. The 1997 film Hoodlum starring Laurence Fishburne was an attempt at gangster blaxploitation, portraying a fictional account of black mobster Ellsworth "Bumpy" Johnson. In 2004, Mario Van Peebles, Melvin's son, released Baadasssss!, a movie based on the making of his father's movie in which Mario played his father.

Furthermore, Blaxploitation films have made a profound impact on contemporary hip hop culture. Several prominent hip hop artists (including Snoop Dogg, Big Daddy Kane, Ice T, Slick Rick, and Too $hort) have taken the no-nonsense pimp persona popularized by the films Superfly, The Mack, and Willie Dynamite, as inspiration for their own works. In fact, many hip-hop artists have paid tribute to pimping within their lyrics (most notably 50 Cent's hit single "P.I.M.P.") and have openly embraced the pimp image in their music videos, by including entourages of scantily-clad women, flashy jewelry (known as "bling-bling"), and luxury Cadillacs (referred to as "pimpmobiles"). Perhaps the most famous scene of The Mack, featuring the "Annual Players' Ball", has become an often-referenced pop culture icon, most recently by Chappelle's Show, where it was parodied as the "Player-Haters' Ball."

Parodies and spoofs

I'm Gonna Git You Sucka and Action Jackson (both 1988) are famous spoof of urban blaxploitation films, featuring several of the male stars of that genre. A later film, Original Gangstas (1996), also featured many of those stars, but was made as a tribute to the genre. Pootie Tang (2001) also parodies many blaxploitation elements. Robert Townsend's comedy Hollywood Shuffle (1987) features a young black actor who is tempted to take part in a white-produced blaxploitation film. The anime series Cowboy Bebop features several episodes with blaxploitation themes, particularly Mushroom Samba which extensively parodies blaxploitation movies. The Hebrew Hammer (2003) is another parody of blaxploitation films, but with a Jewish protagonist (and was therefore ironically called "Jewsploitation" by some). The animated series Family Guy, in episode 1ACX12, If I'm Dyin', I'm Lyin', showed a

cutaway based on blaxploitation movies in the form of a parody of Back to the Future (Black to the Future), starring the main character Peter's distant cousin Rufus Griffin as "Marty McSuperFly" (refrence to Back to the Future protagonist Marty McFly). Also mentioned were other fake blaxploitation movies: Caddyblack, Blackdraft, and Black Kramer vs. Kramer.
 In The Simpsons episode "Simpson Tide" (3G04) a TV announcer says "Next, on Exploitation Theatre...Blackula, followed by Blackenstein, and The Blunchblack of Blotre Blame!".
 In The Simpsons episode 1F18 is entitled Sweet Seymour Skinner's Baadasssss Song.
 The Onion's book Our Dumb Century has an article from the 1970s entitled "Congress Passes Anti-Blaxploitation   Act: Pimps,   Players   Subject   to   Heavy   Fines".
 FOX's network television comedy, "MadTV", has frequently spoofed the Rudy Ray Moore-created franchise Dolemite, with a series of sketches performed by comic actor Aries Spears, in the role of "The Son of Dolemite". Other sketches include the characters "Funkenstein and Dr. Funkenstein" also make fun of the inexperience of the cast and crew in the Blaxploitation era, making references to ridiculous scripting and shoddy acting, sets, costumes and editing. The sketches are testaments to the poor production quality of the films, with obvious boom mike   appearances   and   intentionally   poor   cuts   and   continuity.
 Among Saturday Night Live's longest running and most popular sketches, "The Ladies Man," parodied blaxploitation's exaggerated sexuality. The Ladies' Man, played by Tim Meadows, featured an Afro-topped and sexually-crazed talk-show host who believes himself to be the living   definition   of   what   females   search   for   in   a   man.
 In the movie Leprechaun in the Hood, a character played by Ice-T pulls a baseball bat from his afro; this scene is a satire of a similar scene in Foxy Brown, in which Pam Grier hides a revolver   in   her   afro.
 Many of actor and wrestler The Rock's catchphrases have come from blaxploitation films.
 Cartoon Network's "Aqua Teen Hunger Force" series has a recurring character called 'Boxy Brown' (A play on Foxy Brown, a lead character in another blaxploitation film). An imaginary friend of one of the main characters, Boxy Brown is a cardboard box with a crudely drawn face with a goatee on it that dons an afro. Whenever the character speaks on the show 70's funk music, typical of blaxploitation films, is played in the background. The cardboard box also fronts a confrontational attitude and dialect similar to many heroes of this film genre. Sample   Dialogue
 Some of the TVs found in the action video game Max Payne 2: The Fall of Max Payne feature a blaxploitation-themed parody of the original Max Payne game called Dick Justice, after its main character. Dick behaves much like the original Max Payne (down to the "constipated" grimace and metaphorical speech) but wears an afro and mustache, and talks with an African-American   accent.
 The animated series Drawn Together features a character named Foxxy Love who spoofs both 1970s Hanna-Barbera cartoons and blaxploitation characters. Her name is derived from those of the characters Foxy Brown and Christie Love.

See also

- [History of cinema](#)

Further reading

- **What It Is... What It Was!; The Black Film Explosion of the '70s in Words and Pictures by Andres Chavez, Denise Chavez, Gerald Martinez ISBN 0786883774**

Film genres - C

Conspiracy fiction

Particularly since the 1960s, conspiracy theory has been a popular subject of fiction. A common theme in such works is that characters discovering a secretive conspiracy may be unable to tell what is true about the conspiracy, or even what is real: rumors, lies, propaganda, and counter-propaganda build upon one another until what is conspiracy and what is coincidence becomes an unmanageable question.

Because of their dramatic potential, conspiracies are a popular theme in *thrillers* and *science fiction*. Complex history is recast as a morality play in which bad people cause bad events, and good people identify and defeat them. Compared to the subtlety and complexity of rigorous historical accounts of events, conspiracy theory gives the reader a neat, intuitive narrative. It is perhaps no coincidence, then, that the English word "plot" applies to both a story, and the activities of conspirators.

Contents

- *1 'High' literature*
- 2 Popular novels
- 3 Conspiracy thrillers
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  - 3.2 Literature
- 4 Cinema
- 5 Gaming narratives
- 6 Critical analysis
- 7 See also

'High' literature

Umberto Eco's Foucault's Pendulum, features a story in which the staff of a publishing firm, intending to create a series of popular occult books, invent their own occult conspiracy, over which they lose control as it begins to be believed.

Thomas Pynchon's The Crying of Lot 49, includes a secretive conflict between cartels dating back to the Middle Ages, such as the Phoebus cartel. His Gravity's Rainbow also draws heavily on conspiracy theory in describing the creation of ballistic missiles in World War II.

Ishmael Reed's Mumbo-Jumbo, set in 1920s America, takes its plot from the battle between "The Wallflower Order," an international conspiracy dedicated to monotheism and control, and the "Jes Grew" virus, a personification of jazz, polytheism, and freedom.

Other contemporary authors who have used elements of conspiracism in their work include William S. Burroughs, Joseph Heller, Don DeLillo, and Margaret Atwood.

Popular novels

Illuminatus!, a trilogy by Robert Shea and Robert Anton Wilson, is regarded by many as the definitive work of 20th-century conspiracy fiction. Set in the late '60s, it is a psychedelic tale which fuses mystery, science fiction, horror, and comedy in its exhibition (and mourning, and mocking) of one of the more paranoid periods of recent history. The popular, humorous trading card game Illuminati New World Order is based in part on Shea and Wilson's fantasy.

The popular 2003 novel The Da Vinci Code draws on conspiracy theories involving the Catholic Church, Opus Dei and the Priory of Sion.

Australian author Matthew Reilly's novel Scarecrow deals with the Majestic 12 as the conspirators of an international war. His other novels deal with such conspiracy theories as the competition between different areas of the US defence force and the secret breakdown of NATO.

Other authors who have dealt with conspiracy themes include Philip K. Dick and Robert Ludlum.

Among modern *science fiction* writers, Philip K. Dick (1928-1982) was one of the most prolific in this regard. Dick (who was himself a paranoid) wrote a large number of short stories where vast conspiracies were employed (usually by an oppressive government or other hostile powers) to keep common people under control or enforce a given agenda.

For example, in one story, aliens invade Earth and destroy its civilization almost completely, but the remaining humans are made to believe that Earth won the war and has to be reconstructed (the aliens apparently want a pacific coexistence with humans). In another story, an undefined organization periodically "freezes" parts of a city, changes and reorders it, makes the appropriate changes in the minds of humans found there at the time, and then lets things go on as usual (similar to what is seen in the movie Dark City).

Argentine writer Jorge Luis Borges also wrote some stories featuring conspiracies. In Tlön, Uqbar, Orbis Tertius, a group of experts in different fields forms a loggia in order to invent a fictional planet (Tlön), which is then revealed (purposefully but not obviously so) to society at large, as if it were a real place, with the result that humanity becomes in love with

it and the structure of reality is replaced by the fictional reality of Tlön. In another short story, Borges explains how, in ancient Babylon, a lottery was invented that first granted monetary prizes, then also monetary fines for losers (because "Babylonians are fond of symmetry"), then also non-monetary benefits and punishments, including death, mutilation, the despise or the submission of other people, the love of a person, a high government office, etc. The lottery becomes free and compulsory, so that no-one is exempt from luck and misfortune, and finally it turns into a synonym of blind fate, handled by an organization outside the reach of ordinary human control.

Iain Banks' novel The Business is set within a fictional and highly secretive corporate body, evolved from a cartel of merchants in ancient Rome, who secretly run many of the worlds multinational corporations as fronts. The novel is set against the backdrop of 'The Company's' attempt to buy leadership of a fictional Himalayan principality in order to gain a seat on the UN.

Other popular science fiction writers whose work features conspiracy theories include William Gibson, Neal Stephenson, and Tim LaHaye.

Conspiracy thrillers

The conspiracy thriller (or paranoid thriller) is a subgenre of the *thriller* which flourished in the 1970s in the US (and was echoed in other parts of the world) in the wake of a number of high-profile scandals and controversies (most notably Vietnam, the assassination of President Kennedy, Chappaquiddick and Watergate), and which exposed what many people regarded as the clandestine machinations and conspiracies beneath the orderly fabric of political life.

The protagonists of conspiracy thrillers are often journalists or amateur investigators who find themselves (often inadvertently) pulling on a small thread which unravels a vast conspiracy that ultimately goes "all the way to the top".

Film and television

One of the earliest exercises in cinematic paranoia was John Frankenheimer's The Manchurian Candidate (1962). Its story of brainwashing and political assassination holds the distinction of not merely reflecting contemporary fears and anxieties, but anticipating future conspiracies and scandals by some years. Other films in the "paranoiac" or "conspiracy" vein include Francis Ford Coppola's The Conversation (1974), Capricorn One (1978), directed by Peter Hyams, and Brian De Palma's Blow Out (1981).

The *screenplays* for two of the best-known conspiracy thrillers were written by the same writer, Lorenzo Semple Jr.: The Parallax View, directed by Alan J. Pakula, came out in 1974, while Sydney Pollack's Three Days Of The Condor came out the following year. Pakula's movie is considered to be the second installment of a "paranoia trilogy" that began with Klute in 1971 and ended with All The President's Men in 1976. Modern analogues include Oliver Stone's JFK (1991) and Nixon (1995), Conspiracy Theory (1997), directed by Richard

Donner, Tony Scott's Enemy of the State (1998), and Mark Pellington's 1999 thriller Arlington Road. On television, The X-Files was rich in conspiracy theory lore, often drawing influence from the aforementioned 1970s conspiracy thrillers.

One of the most celebrated contributions to the genre in the United Kingdom was the BAFTA award-winning television drama Edge of Darkness (1985), written by Troy Kennedy Martin. David Drury's Defence Of The Realm (1985) and Alan Plater's A Very British Coup (1988) offered other British takes on the conspiracy topos.

The X-Files, a long-running 1990s TV drama series, continued a long tradition of *B-movie*-type plots and conspiracies, employing almost every available conspiracy theory in the course of its lifetime.

Literature

A number of novelists have made repeated contributions to the conspiracy thriller genre. Indeed, many of the most acclaimed conspiracy films have been adapted from novels.

One of the early pioneers of the genre was Graham Greene, whose 1943 novel The Ministry of Fear (brought to the big screen by Fritz Lang in 1944) combines all the ingredients of paranoia and conspiracy familiar to aficionados of the 1970s thrillers, with additional urgency and depth added by its wartime backdrop. Greene himself credited Michael Innes as the inspiration for his "entertainment"

The American novelist Richard Condon wrote a number of conspiracy thrillers, including the seminal The Manchurian Candidate, and Winter Kills, which was made into a film by William Richert in 1979.

Cinema

Oliver Stone's *Academy Award*-winning 1991 film JFK — based on books by New Orleans District Attorney Jim Garrison and conspiracy author Jim Marrs — suggests that President John F. Kennedy was not killed by Lee Harvey Oswald acting alone, but rather by a group opposed to Kennedy's policies, especially his supposed reluctance to invade Cuba to overthrow Fidel Castro, and Kennedy's purported eagerness to withdraw American armed forces from the Vietnam War. Members of the CIA, the Military-Industrial Complex, and President Lyndon Baines Johnson are implicated as responsible for Kennedy's assassination. Stone has stated that JFK was intended as a Fable to counter the Warren Commission's conclusions, with which Stone disagreed. Some of the claims in "JFK" have been disproven (most notably by the History Channel) or were already known to be at least highly dubious.

The 1997 movie Wag the Dog involves a pre-election attempt in the US by a spin doctor and a *Hollywood* producer who join forces to fabricate a war in a Balkan state in order to cover-up a presidential sex scandal. Interestingly, it was made before the Clinton / Lewinsky scandal and the US led Kosovo intervention.

Other films include Arlington Road, The Parallax View, The Conversation, Nixon, They Live, and A Beautiful Mind.

Gaming narratives

The video games Metal Gear Solid and Metal Gear Solid 2: Sons of Liberty contain a shadowy group known as "The Patriots" who manipulate politics in America. There are also references to numerous conspiracies in the games.
 Deus Ex is filled with various references to conspiratorial organisations such as the Illuminati, Majestic 12 and the Knights Templar and also includes several conspiracy theories such as the New World Order, Area 51 and Roswell. The game's sequel, Deus Ex: Invisible War also makes references to the Illuminati, the Knights Templar, as well as inventing fictional secret societies such as ApostleCorp and The Omar.
 Broken Sword, loosely inspired by Umberto Eco's book, also features the Knights Templar among other conspiracy theories.
 Act Of War features an industrial conspiracy plot to take control of oil reserves and the infrastructure of the US.
 The role-playing game and card game GURPS Illuminati by Steve Jackson Games features a humorous look at conspiracy theories. The illuminated pyramid is the company's logo.
 Pagan Publishing's Delta Green and Delta Green Countdown books provide a more serious perspective on conspiracy theories in role-playing games, and relate them with the works of the late H. P. Lovecraft.

Critical analysis

Melley, Timothy (2000). Empire of Conspiracy: The Culture of Paranoia in Postwar America. Cornell University Press. ISBN 0801436680.
 Didion, Joan [1979] (1990). The White Album. Farrar, Straus and Giroux. ISBN 0374522219.

See also

- Thriller

Categories: Film genres | Fiction Children film | Comedy film | Conspiracy fiction | Crime film | Cult film

Cult film

Back
Cult film is a colloquial term for a *film* that has accrued a small but devoted group of fans, having failed to achieve any fame outside that group. Sometimes, the group is bound to the

film by a shared sense of ridicule for it, rather than because of finding any artistic merit. The term itself came into usage during the late 1970s - perhaps in part among fans of cheap horror films dealing with devil cults - and popularized in a series of three books by a Danny Peary, beginning in 1981 with "Cult Movies".

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- 1 Overview
- 2 Cult films within a particular culture
- 3 So-bad-they're-good cult films
- 4 Cult film figures
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Overview

"Plan 9 from Outer Space" and other films by Ed Wood, Jr. were among the earliest films to attract devotees who revelled in the incompetences of the products and delighting in finding new ones on repeated viewing, and to be said to have a "cult following". Indeed, Wood may be said to be the first identified "cult auteur". Other extremely low-budget science fiction and horror films of the 1950s ("Robot Monster", e.g.), along with *exploitation films* of the 1930s which surfaced in the burgeoning public domain home video marketplace during the 1980s ("Reefer Madness", e.g.) were added to the informal canon.

The Rocky Horror Picture Show is possibly the best-known and longest-running cult film in the U.S. The movie satirizes conventions of *science fiction* and *horror* films of its time, and includes elements of transvestitism, incest and homosexuality — all within the context of a *Musical film*. Rocky Horror (as its fans casually refer to it) received little critical attention or mainstream cinema exhibition when first released in 1975 but, in short order, found fans who repeatedly showed up at midnight screenings at inexpensive neighborhood cinemas, dressed in costume and "participating" in the film by doing such things as throwing rice during its wedding scene. In this case, the film intentionally ridiculed its own subject matter, therewith entering into the spirit of sarcastic fun surrounding the "attainment" of cult status.

Many significant cult films are *independently made* and were not expected by their creators to have much mainstream success. Like Rocky Horror, Night of the Living Dead, Pink Flamingos, Female Trouble, The Hills Have Eyes and Eraserhead have all been commonly acknowledged as having become cult films.

The 1992 Disney musical Newsies, a box-office flop, gained a passionate cult following, largely based online in the form of electronic mailing lists, fanfiction, and complex historically-inspired Role Play websites known as "lodging houses". This following may have been a factor in the eventual release of the movie on DVD and of its soundtrack.

Network television, cable television and pay-per-view stations have also changed the nature of cult films. Despite failing to meet box office expectations, Blade Runner was a favorite of early pay-per-view and HBO. Repeated showings on Comedy Central helped popularize Office Space and Half Baked.

In most cases, these films tend to enjoy long runs on video, thus being issued in more video "runs" with more copies than other movies.

The box office bomb Office Space managed to financially redeem itself when word-of-mouth made it a popular video rental, and Fight Club and Mulholland Drive have earned considerably more in DVD sales than they did in movie theaters. Also, cult movies are more likely to be issued on newer video technology in the technology's early days than other films.

Although films of all types of *genres* and plot conventions may become cult films, the *horror* and *science fiction* and *experimental film* genres have become the focus of those wanting to identify a film as a cult film, perhaps due to the relatively young and cynical nature of these genres' fan bases. The identification of a film as having "cult status" is particularly dependent upon genex, whose members are most invested in the concept and its agreed-upon films.

Some contend that, in rare cases, a film can be both a huge, major studio release and a cult film, because a small, devoted following exists within the film's larger audience (i.e., 2001: A Space Odyssey, The Matrix, Taxi Driver and the Star Wars series.) With advances in web-based film distribution, films such as Jamie Cope's Life of a Tennis Ball can develop a cult following even without being commerically distributed.

Cult films within a particular culture

Occasionally, a film can become the object of a cult following within a particular region or culture if it has some unusual significance to that region or culture.

An example is the cult status of British comedic actor Norman Wisdom's films in Albania. Wisdom's films, in which he usually played a family man worker who outsmarts his boss, were some of the few Western films considered acceptable by the country's communist rulers, thus Albanians grew familiar and attached to Wisdom. Curiously, he and his films are now acquiring nostalgic cult status in Britain. Similarly, the American film It's a Wonderful Life, which features an exploitative capitalist as its villain, was allowed in the USSR, giving it a cult status in Russia.

Another example is the place of The Wizard of Oz in American gay culture. Although a widely viewed and historically important film in greater American culture, it has gained a special meaning to many gay men who see probably unintended gay themes in the film. Gay men sometimes refer to themselves as "friends of Dorothy". Singing in the Rain is another film adopted by the American gay subculture which used to regularly be shown at retrospect houses during the 1980s and early 1990s for extended runs.

The 1936 anti-marijuana propaganda film Reefer Madness has become a cult film within stoner culture due to its humorously sensationalized, outdated and inaccurate descriptions of the effects of marijuana. 20th Century Fox and Legend Films released a colorized version of the film on DVD on April 20, 2004, an obvious reference to its ironic appeal (see 420 (cannabis culture)). The World War II-era Department of Agriculture film Hemp for Victory, encouraging the growing of hemp for war uses, has achieved a similar cult status.

British comedies have enjoyed a cult status in America. These films include the Black Adder and Monty Python series, most notably Monty Python and the Holy Grail.

Asian cinema, specifically Hong Kong and Japanese films, also has a cult following in the Western Hemisphere. Asian Cult Cinema consists of Hong Kong Martial Arts films, such as *wuxia*, and Japanese *tokusatsu*, primarily from the Daikaiju Eiga, and most *anime*. The Kaiju genre of films, while enjoying much mainstream popularity in Japan, have a large "cult following" in the U.S., particularly the Godzilla series of films.

So-bad-they're-good cult films

Many films enjoy cult status because they are seen as ridiculously awful. The critic Michael Medved characterized examples of the "so bad it's good" class of low-budget cult film through books such as The Golden Turkey Awards. These films include such financially fruitless and critically scorned films as Mommie Dearest, Cool as Ice, "The Lost Skeleton of Cadavra", Boxing Helena, Showgirls, and Freddy Got Fingered, which have become inadvertent comedies to film buffs.

In other cases, little-known or forgotten films from the past are revived as cult films, largely because they are considered goofy and senseless by modern standards, with laughable special effects and corny plotlines. These include Eegah, The Beast Master, Santa Claus Conquers the Martians, The Creeping Terror, The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies, Attack of the 50ft. Woman and the works of Edward D. Wood, Jr. See also: Mystery Science Theater 3000. The Beastmaster is an example of the strange vectors which can lead to cult filmdom, as its reputation stems as much from ubiquitous cable-TV overplay as anything in the film itself.

These films should not be confused with comedic cult movies like The Toxic Avenger, Bad Taste, Army of Darkness, and the films of John Waters, which purposely utilize elements from films "so bad they're good" for comedic effect. For further explanation.

The upcoming film Snakes on a Plane has been possibly cited as such.

Cult film figures

Some actors and directors are primarily known for their work in cult films and often become cult figures because of that work. Some, such as Ridley Scott and Sam Raimi, eventually make successful, mainstream films while others continue to be known only to a small group of fans.

See also

- B-movie
- List of cult films
- Underground film

Categories: *Film genres*
Children film | Comedy film | Conspiracy fiction | Crime film | Cult film

Film genres - D

Disaster movie | Doomsday film | Drama film

Film genres - E

Epic film | Exploitation film

Epic film

Next

The epic film is a *film genre* featuring *movies* with large *production values* and *dramatic* themes. The name is derived by comparison with the grand themes, stories and characters of epic poetry, and is often used more narrowly as a shorthand for *sword and sandal* films, though just as often it can also refer to *Westerns* as well.

Contents

- 1 Genre Characteristics
- 2 People associated with epics

Genre Characteristics

Generally speaking, the term "epic" refers to movies that have a large scope, often taking place during time of war or other conflict, that take place over a considerable period of time and/or place. A historical setting is commonplace, though *fantasy*/*science fiction* settings are also common. Usually they consist of a set goal or journey ("quest") that the characters are trying to achieve over the course of the film. A large cast of characters - though not always an ensemble cast - is also prevalent. By this definition, numerous *animated films* would also fall under this category, The Lion King and Finding Nemo being two of the most prominent examples.

The genre arguably reached its zenith in the '50s and '60s when Hollywood frequently collaborated with foreign film studios (namely Rome's Cinecittà) to use relatively exotic locations in Spain, Morocco, and elsewhere for the production of epic films. This boom period of international co-productions is generally considered to have ended with Cleopatra (1963). Although "epic" films continue to be produced to this day, they are typically not done on so grand a scale as films from this period.

The definition of epic has been broadened over the years to include films that in general have a large scale or scope of history, time, or events, even when not venturing out to epic adventures. The crime films The Godfather (1972), Once Upon A Time In America (1984),

and Casino (1995), for instance, could hardly be considered epics in the same way that the Cinecitta films were, but are usually listed as such by most critics.

Many mistakenly refer to any film that is "long" (over two hours) as an epic, and as such a definition of an epic film (especially among today's films) is a matter of dispute among many. As Roger Ebert put it, in his Great Movies article on Lawrence of Arabia:

"The word epic in recent years has become synonymous with big budget B picture. What you realize watching Lawrence of Arabia is that the word epic refers not to the cost or the elaborate production, but to the size of the ideas and vision. Werner Herzog's Aguirre: The Wrath of God didn't cost as much as the catering in Pearl Harbor, but it is an epic, and Pearl Harbor is not." *Link*

Epic films were recognized in a montage at the 2006 Academy Awards.

People associated with epics

Some of the most famous directors of epics include David Lean, Sergio Leone, John Ford, William Wyler, George Lucas, Steven Spielberg, Werner Herzog, Cecil B. DeMille, and D.W. Griffith, all of whom essentially made careers out of films that could be considered epics. The actor most commonly associated with epic films is Charlton Heston.

Categories: *Film genres*
Epic film | Exploitation film

Film genres - F

Family film | Fantasy film | Fictional film | Film noir | Foreign film

Foreign film

Back

In English-speaking countries, a foreign film is usually one made in a language other than English.

In North America foreign film is often used instead of foreign language film, and isn't usually applied to British, Australian or other films made in English. Foreign films are generally shown in *art houses* that also show *independent films* and *art films*. Foreign films generally have only limited releases and modest grosses. Most are subtitled, which discourages some potential viewers. The differences in style and tone between foreign and domestic films also affects attendance. Some foreign films have wider releases and make a great deal of money. Recent examples include Crouching Tiger, Hidden Dragon and Amelie. The first foreign film to top the North American box office was Hero in the fall of 2004.

Categories: *Film genres | Film*

Family film | Fantasy film | Fictional film | Film noir | Foreign film

Film genres - G

Gangster film | Giallo | Gross-out film

Gangster film

Next

Gangster film is a *film genre* which features gangster characters, such as members of the Mafia (as well as members of similar organized crime groupings of other ethnicities and nationalities) and inner city street gangs.

Gangster films typically focus on the power struggles within gangs rather than on the policemen who try to stop them (although there are exceptions, such as The Untouchables). The most common storyline depicts an individual's rise to power within the organization, followed by his betrayal and murder by the gang or being killed by police. This story offers a moral message against crime, while also permitting the audience to vicariously enjoy the gangster's exploits.

Categories: *Film genres*

Gangster film | Giallo | Gross-out film

Giallo

Giallo (pronounced JAH-loh) is an Italian 20th century *genre* of literature and *film*. It is closely related to the French fantastique genre, crime fiction, horror fiction and eroticism. The term is also used to mean an example of the genre, in which case it can take the Italian plural gialli. The word giallo is Italian for "yellow" and stems from the genre's origin in paperback novels with yellow covers.

Contents

Literature

The term giallo was originally coined to describe a series of mystery/crime pulp novels first published by the Mondadori publishing house in 1929 (see Giallo Mondadori). Their yellow covers contained whodunits, much like their American counterparts of the 1920s and 1930s, and this link with English language pulp fiction was reinforced with the Italian authors always taking on English pen names. Many of the earliest "gialli" were however English-language novels translated into Italian.

Published as cheap paperbacks, the success of the "giallo" novels soon began attracting the attention of other publishing houses, who began releasing their own versions (not forgetting to keep the by-now-traditional yellow cover). The novels were so popular that even the works of established foreign mystery and crime writers, such as Agatha Christie, Edgar Wallace and Georges Simenon, were labelled "gialli" when first published in Italy. Giallo Mondadori is currently published every month, as one of the most long-lived publications of the genre in the world.

This led to the word "giallo" to become, in Italian language, a synonym of the mystery, crime and detective story genre, with a more generic significance than that it has currently in English, especially when it defines the cinema sub-genre (see later).

Film

The film genre that emerged from these novels in the 1960s began as literal adaptations of the books, but soon began taking advantage of modern cinematic techniques to create a unique genre. Films known abroad as "gialli" are called thrilling or simply "thriller" in Italy,

the first term usually referring to Italian 1970s classics by directors like Dario Argento or Mario Bava.

Characteristics

"Giallo" films are characterized by extended murder sequences featuring excessive bloodletting, stylish camerawork and unusual musical arrangements. The literary whodunit element is retained, but combined with modern slasher horror, while being filtered through Italy's longstanding tradition of opera and staged grand guignol drama. They also generally include liberal amounts of nudity and sex.

Gialli typically introduce strong psychological themes of madness, alienation, and paranoia. For example, Sergio Martino's Your Vice is a Locked Room and Only I Have the Key (also known as Eye of the Black Cat) was explicitly based on Edgar Allan Poe's short story "The Black Cat".

They remain notable in part for their expressive use of music, most notably by Dario Argento's collaborations with Ennio Morricone and his musical director Bruno Nicolai, and later with the band Goblin.

Development

As well as the literary giallo tradition, the films were also initially influenced by the German "Krimi" phenomenon - originally black and white films of the 1960s that were based on Edgar Wallace stories.

The first film that created the giallo as a cinema genre is La ragazza che sapeva troppo (The Girl Who Knew Too Much) (1963), from Mario Bava. Its title referred to Alfred Hitchcock's famous The Man Who Knew Too Much (1956), again establishing strong links with Anglo-American culture. In Mario Bava's 1964 film, Blood and Black Lace, the emblematic element of the giallo was introduced: the masked murderer with a shiny weapon in his black leather gloved hand.

Soon the giallo became a genre of its own, with its own rules and with a typical Italian flavour: adding additional layers of intense colour and style. The term giallo finally became synonymous with a heavy, theatrical, and stylised visual element.

The genre had its heyday in the 1970s, with dozens of Italian giallo films released. The most notable directors who worked in the genre were Dario Argento, Mario Bava, Lucio Fulci, Aldo Lado, Sergio Martino, Umberto Lenzi, and Pupi Avati.

Notable giallo films

The Girl Who Knew Too Much (by Mario Bava, 1963, also known as The Evil Eye)
 Blood and Black Lace (by Mario Bava, 1964, also known as Fashion House of Death, Six Women for the Murderer)

The Bird with the Crystal Plumage (by Dario Argento, 1970, also known as Phantom of Terror, Point of Terror, The Gallery Murders)
Five Dolls for an August Moon (by Mario Bava, 1970, also known as Island of Terror)
Lizard in a Woman's Skin (by Lucio Fulci, 1971, also known as Schizoid)
Next! (by Sergio Martino, 1971. also known as Blade of the Killer, The Next Victim, The Strange Vice of Mrs Wardh)
The Cat o' Nine Tails (by Dario Argento, 1971)
Short Night of the Glass Dolls (by Aldo Lado, 1971, also known as Paralyzed)
The Case of the Bloody Iris (by Giuliano Carnimeo, 1972, also known as What Are Those Strange Drops of Blood Doing On Jennifer's Body?)
Don't Torture a Duckling (by Lucio Fulci, 1972)
Who Saw Her Die? (by Aldo Lado, 1972, also known as The Child)
Your Vice is a Locked Room and Only I Have the Key (by Sergio Martino, 1972, based on Poe's "The Black Cat" and also known as Eye of the Black Cat)
What have you done to Solange? (by Massimo Dallamano, 1972, music by Ennio Morricone imdb)
Knife of Ice (by Umberto Lenzi, 1972, also known as Silent Horror)
They're Coming to Get You (by Sergio Martino, 1972, also known as All the Colors of the Dark, Day of the Maniac, Demons of the Dead)
Torso (by Sergio Martino, 1973)
Eyeball (Umberto Lenzi, 1974, also known as The Devil's Eye, The Eye, The Secret Killer, Wide-Eyed in the Dark)
A Dragonfly for Each Corpse (by León Klimovsky, 1974, also known as Red Killer)
Deep Red (Dario Argento, 1975, also known as The Hatchet Murders, The Sabre Tooth Tiger)
Strip Nude for your Killer (by Andrea Bianchi, 1975)
The House with the Windows that Laugh (by Pupi Avati, 1976, also known as The House with Laughing Windows
The Psychic (Lucio Fulci, 1977, also known asMurder to the Tune of the Seven Black Notes, Seven Notes in Black)
The Blood Stained Shadow (by Antonio Bido, 1978, also known as Solamente nero)
Tenebrae (by Dario Argento, 1982, also known as Unsane or Under the Eyes of the Assassin)
The New York Ripper (by Lucio Fulci, 1982)
The Pencil Murders (by Guy Lee Thys, 1982)
Opera (by Dario Argento, 1988, also known as Terror at the Opera)
Sleepless (by Dario Argento, 2001)

References

- Mikel J. Koven. "Superstition & Pseudoscience: The Ambivalence of Belief in the Giallo Film" Midwestern Folklore. 30.2 (2004): 21-29.

Categories: *Film genres*

Gross-out film

Gross-out films form a sub-*genre* of *comedy* movies in which the producers aim to "gross out" their audience with disgusting and disturbing material, such as sexual or "toilet" humor. Since the abolition of the Production Code and its replacement with the MPAA film rating system in the late 1960s, some filmmakers began to experiment with vulgar humor.

The first true "gross-out film" was 1978's National Lampoon's Animal House, which was a great success at the box office. Since the 1980s, gross-out films increased in number, and became the norm for comedy films. Some films of this genre could be aimed at teen audiences (such as Porky's or American Pie) or adult audiences (such as There's Something About Mary or Wedding Crashers).

Examples of the Gross-out genre

Ace Ventura: Pet Detective
Airplane!
American Pie
Anchorman: The Legend of Ron Burgundy
Animal House (the first film labeled as "gross-out")
The Aristocrats
The Austin Powers trilogy of films
Bachelor Party
Bad Santa
BASEketball
Big Daddy
Blazing Saddles (the original gross-out film)
Boat Trip
Braindead (US title: Dead Alive)
Caddyshack
Deuce Bigalow: Male Gigolo
Deuce Bigalow: European Gigolo
Dodgeball: A True Underdog Story
Dumb and Dumber
Eurotrip
Fast Times at Ridgemont High
The 40-Year-Old Virgin
48 Hrs.
Freddy Got Fingered

Hot Shots!
Jackass: The Movie
Jay and Silent Bob Strike Back
Joe Dirt
The Meaning of Life
Meatballs
The Naked Gun
National Lampoon's Van Wilder
The Nutty Professor (remake of 1963 film)
Old School
Pink Flamingos
Porky's
Risky Business
Road Trip
Scary Movie series of films
Slackers
South Park: Bigger, Longer & Uncut
Stripes
There's Something About Mary
Team America: World Police
Wedding Crashers

Categories: Comedy films | Film genres

Gangster film | *Giallo* | **Gross-out film**

Film genres - H

Historical drama film | Horror film

Legal drama

Back | Next

A legal drama is a work of dramatic fiction about law, crime, punishment or the legal profession. Types of legal dramas include courtroom dramas and legal thrillers, and come in all forms, including novels, television shows, and *films*.

It is widely believed by most practicing lawyers that legal dramas result in the general public having misconceptions about the legal process. Many of these misconceptions result from the desire to create an interesting story. For example, conflict between parties make for an interesting story, which is why legal dramas emphasize the trial and ignore the fact that the vast majority of civil and criminal cases in the United States are settled out of court. Legal dramas also focus on situations where there is an obvious injustice or ones in which either the plaintiff or defendant is very interesting and unusual. As a result, things such as

the insanity defense occur far more often in legal drama than in real life. Finally, legal dramas often focus on areas of the legal process which can be portrayed dramatically, such as oral arguments, and ignore areas which are less easily portrayed, such as researching a written legal brief.

An incomplete list

Television shows that fall into this category include:
Boston Legal
Close to Home
Kevin Hill
L.A. Law
Law & Order
Matlock
Perry Mason
The Practice
Rumpole of the Bailey

Categories: Drama | Film genres
Film genres - A | Film genres - B | Film genres - C | Film genres - D | Film genres - E | Film genres - F | Film genres - G | Film genres - H | Independent film | Jidaigeki | Legal drama | Film genres - M | Ostern | Film genres - P | Film genres - R | Film genres - S | Film genres - T | Film genres - W | Zombie

Film genres - M

Martial arts film | Mo lei tau | Mockumentary | Musical film | Mystery film

Martial arts film

Next

Martial arts film is a *film genre* that originated in the Pacific Rim. This genre of film is one kind of *action film* characterized by extensive fighting scenes employing various types of martial arts. This genre is no longer limited to Asian films -- there are many action movies starring well known western martial artists such as Steven Seagal, Chuck Norris, Wesley Snipes, and Jean Claude Van Damme.

Martial arts film stars can be classified into two types: genuine martial artists who pursued a filming career, versus regular actors who performed in martial arts film under the directions of action choreographers.

Martial arts film stars who are martial artists on their own merits:

Kwan Tak-Hing was the original celluloid Wong Fei-Hung, starring as the legendary Hung Gar master in roughly 100 films from the late 1940s to the 1960s, possibly the most prolific movie series ever. Kwan himself was a master of Tibetan White Crane rather than Hung Gar and specialized in the use of the whip.

Yu So Chow is probably the best known female martial arts actress of the 50's and 60's. She starred in over 170 martial arts films, still a record among all actresses.

Bruce Lee's Enter the Dragon (1973) was one of the films that brought the genre into mainstream Western acceptance. His fame also helped popularize Wing Chun, the martial art that he originally trained in, and Jeet Kune Do, the martial art that he later created based on Wing Chun and other styles of martial arts.

Jackie Chan continued this crossover during the 80s and 90s, finally conquering the US market with Rumble in the Bronx (1995) and the two Rush Hour films. He is renowned for his blend of martial arts and slapstick comedy, but has directed, action directed and starred in over 50 films of almost all conceivable genres. Despite intensive martial arts training from a Chinese opera school, Jackie often tells people that he is an actor, not a martial artist.

Sammo Hung or Gumbo Hung was a fellow opera school student of Jackie Chan and Yuen Biao. He has directed, action directed and starred in numerous Hong Kong films, as well as playing the leading role in the American TV series Martial Law.

Yuen Biao trained at the Peking Opera School with Sammo Hung and Jackie Chan, and is the youngest of the three.

Cynthia Rothrock was considered "Queen of Martial Arts films".

Lam Ching Ying learned Peking Opera in Hong Kong.

Jet Li won the Chinese national wushu championships five times in a row before becoming a movie star, starting with the 1979 film Shaolin Temple.

Donnie Yen learned wushu from a young age and trained in Beijing also.

Chuck Norris learned Tang Soo Do, a martial art similar to taekwondo, while in Korea; Norris also trained with Bruce Lee.

Steven Seagal is an aikido instructor.

Jean Claude van Damme practiced karate in Europe.

Tony Jaa is highly skilled in muay thai, gymnastics & swordplay.

Martial Arts film stars who are primarily actors:

Michelle Yeoh : A dancer turned actor.
Aaron Kwok : A dancer turned to singing and then acting.
Zhang Ziyi : Another dancer/gymnast turned actor.
Jason Scott Lee : An actor who was trained in martial arts for his role in Dragon: The Bruce Lee Story.

Others:

- Leung Kar Yan : had no formal martial arts training but was skilled at mimicking moves given to him by the action choreographer.

Categories: *Film genres*

Martial arts film | Mo lei tau | Mockumentary | Musical film | Mystery film

Mo lei tau

Mo lei tau (!˘-) is a name given to a type of humour originating from Hong Kong during the late 20th century. It is a phenomenon which has grown largely from its presentation in modern *film* media. Its humour arises from the complex interplay of cultural subtleties significant in Hong Kong. Typical constituents of this humour include nonsensical parodies, juxtaposition of contrasts, and sudden surprises in spoken dialogue and action.

For its' 2006 "Asian Invasion" season, during an interview with Stephen Chow, the BBC's film critic Jonathan Ross referred to the genre as "Silly Talk", a label that Chow was happy to accept.

Contents

Semantics

Mo lei tau is perhaps a corruption of !†- or !Ÿ- (Jyutping: mo4 loi4 tau4 / mo4 lei4 tau4), which can be loosely translated as "with no source" but is generally used to mean "makes no sense". Note in Cantonese, † (loi4) is usually spoken as Ÿ (lei4 or lai4).

Related catchphrases

Another phrase in Cantonese that is used similarly is]-k (gau m daap baat). This literally translates as "nine doesn't follow eight". Something that is gau m daap baat is something that is considered completely nonsensical, but in a somewhat comical manner. The phrase is a subtle metaphor which takes advantage of the properties of numbers. When counting upwards starting from one, nine comes after eight. However, to suggest this is not so would be absurd. The tension created between fact and fiction is a large source of this humour.

Similarly, the dissonance suggested by something that is mo lei tau is also a source of rich parody.

History

Mo lei tau humour is a recent phenomenon in the culture of Hong Kong.

1970s and 1980s

As a film form the earliest proponents of this form of humour can be seen to be the Hui brothers (Michael Hui, Samuel Hui and Ricky Hui) working in the late 1970s and early 1980s, although their comedy was never specifically labelled as mo lei tau. Jackie Chan's Fantasy Mission Force (1982) could conceivably be seen as another early example of the genre.

1990s and contributions by Stephen Chow

Immediately following the Tiananmen Square protests of 1989 and the subsequent tensions, the escapist nature of mo lei tau led to a surge in its popularity and it has since become synonymous with the comedy of Stephen Chow. One of his classic mo lei tau movies being the 1990 hit All for the Winner.

As typified by Chow's 1990s Hong Kong movies, mo lei tau developed into an 'anything goes' form of nonsensical humour that can and does ignore narrative conventions. It is nonsensical in the same way that Edward Lear's poems are, where irrelevant elements are somehow thrown together; as opposed to, say, Lewis Carroll's novels, where the nonsense relies on a play on logic or semantics. Generally, a mo lei tau scene gives one the feeling of incongruity, consisting of rapid comic banter, non-sequiturs, anachronisms, fourth wall references, and Cantonese slang and wordplay.

Regarded as an integral part of Hong Kong's popular culture, it is considered by some as being unique and untranslatable. Compared to Wacky Comedy film for a Western cousin, mo lei tau movies have a greater attention on puns and other Cantonese word tricks.

Characteristics

A mo lei tau performance can be either verbal or slapstick.

A verbal example is the catchphrase "Choh dai yam tam cha, sik goh bau" (PNòV6ß), meaning "Let's sit down, take a sip of tea, and have a bao (a Chinese bun)", first uttered by Stephen Chow in the TV serial The Final Combat (Ëjà). The phrase becomes mo lei tau because it is repeated in irrelevant and inappropriate situations. It also serves as a comedic device because the actions suggested by "sitting, drinking and eating" are so plain and normal.

For a slapstick example, consider this scene from a mo lei tau film: a man is battered by others but is still able to stand upright. He bravely tells his friend he can take the beating, whereupon his friend replies: "Wow! After being hit so badly, you can still talk? If that was me I'd be puking right now!". The man promptly starts vomiting. The scene is hackneyed, but can be seen even to this day in, for example, the 2005 movie Initial D.

See also

- [Anarchic comedy film](#)
- [Screwball comedy film](#)

Categories: *Film genres*

Ostern

The [Ostern](#) (Eastern) or [Red Western](#) was the Soviet Union and Iron Curtain countries' take on the *Western movie*.

It generally took two forms:

    1.   Proper [Red Westerns](#), set in America's 'Wild West', such as Czechoslovakia's Lemonade Joe (Limonadovy Joe, 1964), or the East-German The Sons of the Great Mother Bear (Die Söhne der großen Bärin, 1966) or The Oil, the Baby and the Transylvanians (Pruncul, Petrolul Si Ardelenii, Romania, 1981) involving radically different themes and genres. These were much more common in Eastern Europe, rather than the USSR itself.

    2.   [Easterns](#) ([Osterns](#)), which took place usually on the steppes or Asian parts of the USSR, especially during the Russian Revolution or following Civil War. Examples of these include The Burning Miles (Ognennie Versti/3=5==K5 2Q@ABK, 1957), The Bodyguard (Telokhranitel/"5;>E@0=8B5;L, 1979), At Home among Strangers (1971), and famous Soviet film White Sun of the Desert (Beloye Solntse Pustynt/5;>5 A>;=F5 ?CABK=8', 1970). While some of these are obviously influenced by Westerns, in some cases, the material can be seen as a parallel formation.

Naturally many of these contained political messages, but they can still be watched impartially as action films, comedies etc, and it is certainly true to say that American director John Ford imbued his films with controversial political messages too.

'Red Westerns' in an international context

'Red Westerns' of the first type are often compared to '*Spaghetti Westerns*' (although technically these are 'Paella Westerns' being shot in Spain, rather than Italy), in that they use local scenery to double up for the American West. In particular, Yugoslavia, Mongolia and the Southern USSR were used.

'Red Westerns' provide a counterpoint to familiar mythologies and conventions of the original genre, particularly as the makers were on the other side of a *propaganda* war without parallel, the Cold War, and this is partially why many have never been shown in the west, at least not until after the Cold War ended. In a war in which many fabrications were made on both sides, there was often a lingering fascination with the cultural developments in enemy countries.

Westerns have proven particularly transferrable in the way that they create a mythology out of relatively recent history, a malleable idea that translates well to different cultures. In Russia, the Ostern uses the generic calling cards of the American Western to dramatise the civil war in Central Asia in the 1920s and 30s, in which the Red Army fought to maintain their country against Islamic Turkic 'Basmachi' rebels. By substituting, 'red' for 'blue' and 'Turk' for Mexican, there are the same opportunities for a sweeping drama played out against a backdrop of wide-open spaces. The Ural Mountains can be equivalent to Monument Valley, the Volga river for the Rio Grande. Add the gun slinging ethos, horse riding, working the land, pioneers of a sort (ideological often in this case!), the bounty hunter traversing difficult terrain with outlaw in tow, railroading and taming the wild frontier and you have a generic mirror image of the American genre.

Red Westerns which use the actual American west as a setting include, the Romanian The Oil, the Baby and the Transylvanians (Pruncul, Petrolul Si Ardelenii, 1981) which dramatises the struggles of Romanian and Hungarian settlers in a new land. The Czech Lemonade Joe and the Soviet A Man from the Boulevard des Capuchines plump for pastiche or satire, making fun of the hard worn conventions of the American films. The German The Sons of the Great Mother Bear (Die Söhne der großen Bärin, 1966) turned the traditional American "Cowboy and Indian" conventions on their head, casting the Native Americans as the heroes and the American Army as the villains, with some obvious Cold War overtones... it started a series of "Indian films" by the East German DEFA studios which were quite successful.

Interestingly, many of the non-Soviet examples of the genre were international co-productions akin to the Spaghetti Westerns. The Sons of the Great Mother Bear for example was a co-production between East Germany and Czechoslovakia, starring a Yugoslav, scripted in German, and shot in a number of different Eastern Bloc countries and used a variety of locations including Yugoslavia, Bulgaria, Mongolia and Czechoslovakia. The Oil, the Baby and the Transylvanians was a Romanian film, but featured emigrant Hungarians heavily in the storyline.

See also

- Spaghetti Western

Categories: Film genres | Western films
Film genres - A | Film genres - B | Film genres - C | Film genres - D | Film genres - E | Film genres - F | Film genres - G | Film genres - H | Independent film | Jidaigeki | Legal drama | Film genres - M | Ostern | Film genres - P | Film genres - R | Film genres - S | Film genres - T | Film genres - W | Zombie

Film genres - P

Propaganda film | Psychological horror

Psychological horror

Back

Psychological horror is horror based on knowledge and situation as opposed to horror based on gore and fright. A well known example is The Sixth Sense. This is made more explicit in that many *horror films* are not based on psychological horror, using instead "cheap" fright and gore to thrill the audience.

Psychological horror plays more on the psyche than to the instinctual reaction to violence. By confusing and/or reaching the subconsious of the viewer, psychological horror is able to have a deeper effect that is more socially acceptable than a gory film, yet is also nearly universal in impact. This genre is similar to the psychological thriller in that it uses psychology, but in the psychological thriller, the psychology is often applied to a character as opposed to the viewer. Psychology can be applied to the viewer either through subconsious of behaviorist perspectives. A subconscious apporach would be to find a common phobia or point of underlying fear among a large spread of the population, and play upon this. For example, someone may have a subconscious reaction to an unstable vehicle, from possibly being in a car accident at an early age. This could be played upon by haveing someone driving hear an unusual noise, at which point anyone who might be repressing a memory of a car accident would feel uncomfortable. A behaviorist angle would be to have a boiling pot of water on the stove. A small child may reach up to pull it off, and the crowd would feel uneasy due to their memories of when either they or their child had such an accident.

Psychological horror is more common in literature than in modern film, and can also be found in some computer and video games. Prominent examples of video games that make use of this brand of horror include the Silent Hill series, Condemned: Criminal Origins and Eternal Darkness: Sanity's Requiem.

Key Elements of Horror

1. A highly improbably sequence of events, that usually begins in an ordinary situation.
2. The main characters are easily identified with.
3. Lives of others depend on the sucess of the protagonist.
4. The mood and setting are dark and/or forebodeing.
5. The plot contains frightening and unexpected elements.
6. Violence.
7. A third person perspective is used.
8. A plain style of cinematography is used.

Why Scary

Psychological horror is scary to some viewers because of the tension and anticipation that they build upon throughout the story. The gore and fright thrillers usually rely upon the hidden or unknown as a source of a scare; such as the monster jumping out from behind a corner or some other unforseen location, or some other sudden jolting action happening. The Psychological horror relies on the fact that the viewer knows there is an imminent threat and usually they know the nature of the threat itself. Its the nature of the threat that plays upon the psyche of the viewer rather than merely shock value or appearance alone.

The Psychological horror sometimes gives a certain amount of information about the nature of the threat, but tries to keep all the facts hidden until the last moments of the film. Clues are often given throughout the film but 'twists' and 'plot holes' always occur generally trying to make it difficult for the viewer to work out the real truth until the end of the movie.

In some of the better pyschological horrors, there is never even any blood shed or gore.

Such as in the Blair Witch Project, the antagonist is never revealed. The viewer never knows if the threat is actually the witch or some human element. The scary elements of this film play upon what the viewer's mind and not just the viewer's sight.

Categories: Horror | Film genres

Propaganda film | **Psychological horror**

Film genres - R

Race movie | Remodernist film | Road movie | Romance film | Romantic comedy

Race movie

Next

The race movie or race film was a *cinematic genre* which existed in the United States between about 1915 and 1945. It consisted of films produced for an all-black audience, featuring black casts.

In all, approximately five hundred race films were produced. Of these, fewer than one hundred remain. Because race films were produced outside of the *Hollywood* studio system, they have been largely forgotten by mainstream film historians. Nevertheless, in their day, race films were very popular among African American theatergoers, and their influence continues to be felt in cinema and television marketed to African Americans.

In addition, race films were some of the first financially successful *independent films*.

Contents

- 1 Financing and production
- 2 Venues

- 3 Themes
- 4 Historical significance
- 5 Notable race movies

Financing and production

Much like early black sitcoms, race movies were most often financed by white-owned companies and scripted by white writers. However, black-owned studios existed, the most notable of which was the Micheaux Film Corporation, founded in 1918 in Chicago by Oscar Micheaux. On his posters, Micheaux advertised the fact that his films were produced and scripted exclusively by blacks.

Venues

In the south, to comply with segregation, race movies were screened at designated black theaters. Though northern cities were nominally unsegregated, the situation was virtually the same in practice, with race films being confined to theaters in black neighborhoods.

While it was extraordinarily rare for race films to be shown to white audiences, white theaters often reserved special time-slots for black moviegoers. This resulted in race films often being screened as matinees and midnight shows. During the height of their popularity, race films were shown in as many as 1100 theaters around the country.

Many large northern theaters incorporated special balconies reserved for blacks. This practice gave rise to the term "peanut gallery", which was originally a racist epithet used by disdainful white theater patrons.

Themes

Though produced primarily in northern cities, the target audience of these films consisted primarily of poor southern blacks and southerners who had migrated northward. Consequently, many race films, particularly those produced by white studios, attempted to impart middle-class urban values, especially education and industriousness. Common themes included the "improvement" of the black race, the supposed tension between educated and uneducated blacks, and the tragic consequences in store for blacks who resisted bourgeois values. The most famous race movie, The Scar of Shame, incorporates all of these themes.

Race films typically avoided explicit depictions of poverty, ghettos, social decay, and crime. When such elements appeared, they often did so in the background or as plot devices. Perhaps most strikingly, race films rarely if ever treated the subjects of social injustice and race relations.

Not surprisingly, race films avoided many of the popular black stock characters found in contemporary mainstream films, or else relegated these stereotypes to supporting roles and villains. Micheaux in particular went to great lengths to depict his protagonists as educated,

prosperous, and genteel. Micheaux hoped to give his audience something to help them "further the race", though in doing so, he often sacrificed plausibility. It is interesting to note that many modern black sitcoms, such as The Cosby Show, have followed a similar pattern, and have encountered similar criticism.

Historical significance

Race movies are of great interest to students of African American cinema not only for their historical significance, but also because they showcase the talents of actors who were relegated to demeaning, stereotypical supporting roles in mainstream studio films. Hattie McDaniel and Clarence Muse are two of the most striking examples. A few stars from race films were able to cross over to relative stardom in mainstream films – for example, Paul Robeson and Evelyn Preer. Indeed, Hollywood studios often used race movies as a ready source of black talent.

Notable race movies

The Birth of a Race (1915), a documentary made in response to The Birth of a Nation
The Homesteader (1919), Micheaux's first film
Within Our Gates (1919)
Body and Soul (1924), Paul Robeson's cinematic debut
The Scar of Shame (1927), the most well-known example of the genre
The Exile (1931)
Lying Lips (1939)

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Categories: *Film genres*
Race movie | Remodernist film | Road movie | Romance film | Romantic comedy

Remodernist film

[Remodernist film](#) developed in the United States and England in the late 1990s and early 21st century and is related to the British art movement Stuckism and its manifesto, Remodernism.

Remodernist film calls for a return to emotional and spiritual meaning in cinema, as well as an emphasis on narrative structure and subjectivity. Elements of French New Wave, No Wave Cinema, expressionist and transcendental filmmaking helped lead to this new film movement. They champion the works of Yasujiro Ozu, Robert Bresson, F.W. Murnau, Jean-Luc Godard, Wong Kar-wai, David Lynch, Amos Poe and Nicholas Ray among others.

The first Remodernist films and filmmakers included Youngblood (1995) by Harris Smith, Shooting at the Moon (1998-2003) by Jesse Richards and Nicholas Watson, and Medway Bus Ride (1999) by Wolf Howard .

A collective of filmmakers and photographers called Remodernist Film and Photography was founded by Richards and Smith in 2004, although the idea of Stuckism in relation to filmmaking and photography had been active since 2001 when Richards and Nicholas Watson began releasing work as The New Haven Stuckists Film Group.

See also

- [underground film](#)

Categories: Film genres | Movements in cinema | Filming Race movie | Remodernist film | Road movie | Romance film | Romantic comedy

Film genres - S

[Science fiction | Screwball comedy | Silent film | Social guidance film | Sports film | Spy film | Stoner film | Submarine film | Superhero film | Sword and sandal](#)

Screwball comedy

The [screwball comedy](#) has proven to be one of the most popular and enduring *film genres*. It first gained prominence in 1934 with It Happened One Night, and although many film scholars would agree that its classic period ended sometime in the early 1940s, elements of the genre have persisted, or have been paid homage to, in contemporary film.

While there is no authoritative list of defining characteristics that comprise the screwball comedy genre, several qualities can be enumerated that tend to frequently appear in films considered to be definitive of the genre (see below). One proposed definition is "a sex comedy without the sex."

Other genres with which screwball comedy is associated include slapstick, situation comedy, and *romantic comedy*.

Characteristics of classic screwball

- Comedies produced by the Hollywood studio system in the 1930s and early 1940s that contain certain story or stylistic elements (mentioned below). Most acknowledge that the screwball comedy had stragglers through the late 1940s and 1950s, but the onset of World War II and the end of the Great Depression undermined some of the themes so necessary to the genre.
- Reverse class snobbery by implying (or the belief that) common folk had better common sense than the wealthy, and were therefore superior to them. Associated with this was the belief that even the wealthy had the potential to exhibit the nobility of ordinary folk.
- Romantic elements depicting a couple who were at once opposites but destined to complement each other. This element provided the dramatic tension to the audience who knew that the pair would eventually admit that the two of them were meant for one another, but wondered how this would come about and under what circumstances.
- The stories almost always revolved around an idle rich socialite who comes into conflict with the guy who has to work for a living (Bringing Up Baby), or has to overcome her family's insistence that the man in her life is unacceptable because of his circumstances (Holiday). While the lifestyles of the wealthy characters are depicted as sumptuous, they often find themselves in less than comfortable situations and are forced to adapt (It Happened One Night).
- Divorce and remarriage (The Awful Truth). Some scholars point to this frequent device as evidence of the shift in the American moral code by showing that despite freer attitudes about divorce, marriage wins out because it is ultimately a superior way of life.
- Fast-talking, witty repartee (You Can't Take it With You, His Girl Friday). This stylistic device did not originate in the screwballs (although it may be argued to have reached its zenith in screwball comedy), but can be found in many of the old Hollywood Cycles including the gangster film, journalism, romantic comedies, and others.
- Ridiculous, farcical situations, such as in Bringing Up Baby, in which a socialite (Katharine Hepburn) ensnares an unsuspecting man (Cary Grant) into helping her keep tabs on her brother's pet leopard. Slapstick elements are also frequently present (witness the numerous pratfalls Henry Fonda takes in The Lady Eve).
- Mistaken identity or circumstances in which a simple explanation could clear up matters but the parties involved seem either unable or unwilling to do so (My Favorite Wife and its remake, Move Over, Darling). Sometimes screwball comedies feature male characters cross-dressing, further contributing to the

misunderstanding between characters (Bringing Up Baby, I Was a Male War Bride).

• Gender power reversal. Women are often the ones who have power over men in these films. Although the male lead may eventually be the one who resolves the plot's crisis, he is usually still dominated in some part by the female lead at the end of the film (The Lady Eve).

Examples of the genre from its classic period

It Happened One Night (1934) d. Frank Capra
Twentieth Century (1934), d. Howard Hawks
My Man Godfrey (1936), d. Gregory LaCava
The Awful Truth (1937), d. Leo McCarey
Nothing Sacred (1937), d. William A. Wellman
Bringing Up Baby (1938), d. Howard Hawks
Holiday (1938), d. George Cukor
His Girl Friday (1940), d. Howard Hawks
The Philadelphia Story (1940), d. George Cukor
The Lady Eve (1941), d. Preston Sturges
Mr. and Mrs. Smith (1941), d. Alfred Hitchcock
The Palm Beach Story (1942), d. Preston Sturges
To Be or Not to Be (1942), d. Ernst Lubitsch
Arsenic and Old Lace (1944), d. Frank Capra

Other films from this period in other genres incorporate elements of the screwball comedy. For example, Alfred Hitchcock's 1935 *thriller* The 39 Steps features the gimmick of a young couple who find themselves handcuffed together and who eventually, almost in spite of themselves, fall in love with one another, and Woody Van Dyke's 1934 detective *comedy* The Thin Man portrays a witty, urbane couple who trade barbs as they solve mysteries together.

Actors and actresses frequently featured in or associated with screwball comedy:
Jean Arthur
Claudette Colbert
Melvyn Douglas
Irene Dunne
Clark Gable
Cary Grant
Katharine Hepburn
Carole Lombard
Myrna Loy
William Powell
Barbara Stanwyck

Some notable directors of screwball comedies include:
Frank Capra
Howard Hawks

Garson Kanin
Preston Sturges
Billy Wilder
George Cukor

More recent screwball comedies

Various later films are considered by some critics and fans to have revived elements of the classic era screwball comedies. A partial list might include such films as:

How to Marry a Millionaire (1953), d. Jean Negulesco
Bell, Book and Candle (1958), d. Richard Quine
Some Like It Hot (1959), d. Billy Wilder
The Grass is Greener (1960), d. Stanley Donen
What's Up, Doc? (1972), d. Peter Bogdanovich
To Be or Not to Be (1983), d. Alan Johnson (remake of 1942 movie of the same title)
A Fish Called Wanda (1988), d. Charles Crichton
The Hudsucker Proxy (1994), d. Joel and Ethan Coen
You've Got Mail (1998), d. Nora Ephron
Two Weeks Notice (2002), d. Marc Lawrence
Down with Love (2003), d. Peyton Reed
How to Lose a Guy in 10 Days (2003), d. Donald Petrie
Intolerable Cruelty (2003), d. Joel and Ethan Coen
I e Huckabees (2004), d. David O. Russel

Elements of classic screwball comedy often found in more recent films which might otherwise simply be classified as *romantic comedies* include the "battle of the sexes" (Down with Love, How to Lose a Guy in 10 Days), witty repartee (Down with Love), and the contrast between the wealthy and the middle class (You've Got Mail, Two Weeks Notice). Modern updates on screwball comedy may also sometimes be categorized as *black comedy* (Intolerable Cruelty, which also features a twist on the classic screwball element of divorce and re-marriage).

The television series Moonlighting (1985–1989) and Gilmore Girls (2000–) have also adapted elements of the screwball comedy genre for the small screen.

Categories: Comedy | Film genres
Science fiction | Screwball comedy | Silent film | Social guidance film | Sports film | Spy film | Stoner film | Submarine film | Superhero film | Sword and sandal

Silent film

A silent film is a *film* with no accompanying, synchronized recorded spoken dialogue. The technology for silent films was invented around 1860, but remained a novelty until around 1880 - 1900, when films on a single reel became easily produced.

The idea of combining motion pictures with recorded sound is nearly as old as the *motion picture* itself, but because of the technical challenges involved, most films were silent before the late 1920s. But the silent picture was a universal language through its messages. The silent film era is sometimes referred to as the "Age of the Silver Screen".

Contents

History

Main article: History of film

The years before sound came to the movies are known as the silent era among film scholars and historians. The art of motion pictures grew into full maturity before silent films were replaced by talking pictures or talkies and many film buffs believe the aesthetic quality of cinema actually decreased for several years as the new medium of sound was adapted to the movies. The visual quality of silent movies (especially those produced during the 1920s) was often extremely high but later televised presentations of poor, second or even third generation copies made from already damaged and neglected stock (usually played back at incorrect speeds and with inappropriate music) led to the widely held misconception that these films were primitive and barely watchable by modern standards.

Intertitles

Since silent films had no synchronized sound for dialogue, onscreen intertitles were used to narrate story points, present key dialogue and sometimes even comment on the action for the *cinema* audience. The title writer became a key professional in silent film and was often separate from the scenario writer who created the story. Intertitles (or titles as they were generally called at the time) often became graphic elements themselves, featuring illustrations or abstract decorations that commented on the action of the film or enhanced its atmosphere.

Live music and sound

Showings of silent films almost always featured live music, starting with the pianist at the first public projection of movies by the Lumière Brothers on December 28, 1895 in Paris (Cook, 1990). From the beginning, music was recognized as essential, contributing to the atmosphere and giving the audience vital emotional cues (musicians sometimes played on film sets during shooting for similar reasons). Small town and neighborhood movie theaters usually had a pianist. From the mid-teens onward, large city theaters tended to have organists or entire orchestras. Massive theatrical organs such as the famous "mighty Wurlitzer" could simulate some orchestral sounds along with a number of *sound effects*.

The scores for silents were often more or less improvised early in the medium's history. Once full features became commonplace, however, music compiled from Photoplay music by the pianist, organist, orchestra conductor or the movie studio itself, which would send out a cue sheet with the film. Starting with mostly original score composed by Joseph Carl Breil for D.W. Griffith's groundbreaking epic The Birth of a Nation (USA, 1915) it became relatively common for films to arrive at the exhibiting theater with original, specially composed scores (Eyman, 1997).

By the height of the silent era, movies were the single largest source of employment for instrumental musicians (at least in America) and the introduction of talkies, which happened simultaneously with the onset of the Great Depression, was devastating.

Film industries in some countries devised other ways of bringing sound to silents. The early cinema of Brazil featured fitas cantatas, filmed operettas with singers lip-synching behind the screen (Parkinson, 1995, p. 69). In Japan, films had not only live music, but the benshi, a live narrator who provided commentary and character voices. The benshi became a central element in Japanese film form, as well as providing translation for foreign (mostly American) movies (Standish, 2005). Their popularity was one reason why silents persisted well into the 1930s in Japan.

Composers such as Carl Davis have specialised in writing new orchestral scores for silent classics. There are many silent film accompanists working today - such as Ben Model, Neil Brand, Phillip C. Carli, Jon Mirsalis and Donald Sosin -- creating and performing live musical scores on piano or theatre organ.

Acting techniques

The medium of silent film required a greater emphasis on body language and facial expression so the audience could better understand what an *actor* was feeling and portraying on screen. Combined with cultural differences arising from the passage of time, modern-day audiences may be disoriented watching some films from the silent era. Silent *comedies* tend to be more popular in the modern era than drama, partly because overacting is more natural in comedy. However, some silent films were quite subtly acted, depending on the director and the skill of the actors. Overacting in silent films was sometimes a habit actors transferred from their stage experience and directors who understood the intimacy of the new medium discouraged it.

Projection speed

Up until around 1925, most silent films were shot at slower speeds (or "frame rates") than sound films, typically at 16 to 23 frames per second depending on the year and studio, rather than 24 frames per second. Unless carefully shown at their original speeds they can appear unnaturally fast and jerky, which reinforces their alien appearance to modern viewers. At the same time, some scenes were intentionally undercranked during shooting in order to accelerate the action, particularly in the case of slapstick comedies. The intended frame rate of a silent film can be ambiguous and since they were usually hand cranked there can even be variation within one film. Film speed is often a vexed issue among scholars and film buffs in the presentation of silents today, especially when it comes to DVD releases of "restored" films; the 2002 restoration of Metropolis (Germany, 1927) may be the most fiercely debated example.

Projectionists frequently showed silent films at speeds which were slightly faster than the rate at which they were shot. Most films seem to have been shown at 18 fps or higher - some even faster than what would become sound film speed (24 fps). Even if shot at 16 fps (often cited as "silent speed"), the projection of a nitrate base 35mm film at such a slow speed carried a considerable risk of fire. Oftentimes projectionists would receive instructions from the distributors as to how fast particular reels or scenes should be projected on the musical director's cue sheet. Theaters also sometimes varied their projection speeds depending on the time of day or popularity of a film in order to maximize profit.*[1]*

Lost films

Thousands of silent films were made during the years before the introduction of sound but some historians estimate between 80 and 90 percent of them have been lost forever. Movies of the first half of the 20th century were filmed on an unstable, highly flammable nitrate film stock which required careful preservation to keep it from decomposing over time. Most of these films were considered to have no commercial value after they were shown in theaters and were carelessly preserved if at all. Over the decades their prints

crumbled into dust (or goo). Many were recycled and a sizable number were destroyed in both studio fires and space-saving projects. As a result, silent film preservation has been a high priority among movie historians.

Later homages

Several filmmakers have paid homage to the comedies of the silent era, including Jacques Tati with his Les Vacances de Monsieur Hulot (1953), Mel Brooks with Silent Movie (1976) and indie filmmaker Eric B. Borgman with his film The Deserter (2004). Taiwanese director Hou Hsiao-Hsien's acclaimed drama Three Times (2005) is during its middle third a silent, complete with intertitles; Stanley Tucci's The Impostors has an opening silent sequence in the style of early silent comedies. The style is also echoed in the 1999 German film Tuvalu. Guy Maddin won awards for his homage to soviet era silent films for his short The Heart of the World. Shadow of the Vampire (2000) is a highly fictionalized depiction of the filming of the classic silent vampire movie Nosferatu (1922).

Some notable silent films

Modern silent movies

These movies are silent intentionaly, for artistic, not technical reasons.
Silent Movie, Mel Brooks, 1976
Juha, Aki Kaurismäki, 1999
The Heart of the World, Guy Maddin, 2000
Tuvalu, Veit Helmer, 2001
Dracula: Pages from a Virgin's Diary, Guy Maddin, 2003
The Call of Cthulhu, 2005

Top grossing silent films

The Birth of a Nation (1915) - $10,000,000
The Big Parade (1925) - $6,400,000
Ben-Hur (1925) - $5,500,000
Way Down East (1920) - $5,000,000
The Gold Rush (1925) - $4,250,000
The Four Horsemen of the Apocalypse (film) (1921) - $4,000,000
The Circus (1928) - $3,800,000
The Covered Wagon (1923) - $3,800,000
The Hunchback of Notre Dame (1923) - $3,500,000
The Ten Commandments (1923) - $3,400,000
Orphans of the Storm (1921) - $3,000,000

For Heaven's Sake (1926) - $2,600,000
Seventh Heaven (1926) - $2,400,000
Abie's Irish Rose (1928) - $1,500,000

See also

- List of film formats
- Sound stage

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Science fiction | Screwball comedy | Silent film | Social guidance film | Sports film | Spy film | Stoner film | Submarine film | Superhero film | Sword and sandal

Social guidance film

Social guidance films constitute a genre of *films* attempting to guide children and adults to behave in certain ways. Typically shown in school classrooms in the USA from the 1950s through the 1970s, the films covered topics including courtesy, responsibility, sexuality, drug use, and driver safety; the genre also includes films for adults, covering topics such as marriage and how to balance budgets.

Social guidance films were generally produced by corporations such as Coronet, Centron Corporation, and even Encyclopædia Britannica, but the films were also produced by

maverick independent filmmakers such as Sid Davis, dubbed by author Ken Smith as the "King of Calamity" for his often calamitous narratives.

Notorious social guidance films include Duck and Cover (instructing children to duck under their desks in case of nuclear war, and including the famous cartoon with the turtle and the stick of dynamite to illustrate the point), Reefer Madness (which shows highly exaggerated effects of cannabis consumption) and Boys Beware, including the line "What Jimmy didn't know was that Ralph was sick--a sickness that was not visible like smallpox, but no less dangerous and contagious--a sickness of the mind. You see, Ralph was a homosexual, a person who demands an intimate relationship with members of their own sex."

Additional resources

- Mental Hygiene: Classroom Films 1945 - 1970, Ken Smith, (c) 1999, published by Blast Books, ISBN 0922233217
- Our Secret Century, a collection of 12 CD-ROMs compiled by film archivist Rick Prelinger

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Spy film

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The spy film *genre* deals with the subject of fictional espionage, either in a realistic way or as a basis for fantasy. Many novels in the spy fiction genre have been adapted as films, although in many cases (such as James Bond) the overall tone is changed.

Alfred Hitchcock did much to popularise the spy film in the 1930s with his influential thrillers The Man Who Knew Too Much (1934), The 39 Steps (1935), Sabotage (1937) and The Lady Vanishes (1938). These often involved innocent civilians being caught up in international conspiracies. Some, however, dealt with professional spies as in Hitchcock's Secret Agent (1936), based on W. Somerset Maugham's Ashenden stories.

In the 1940s and early 1950s there were several films made about the exploits of Allied agents in occupied Europe, which could probably be considered as a sub-genre. 13 Rue Madeleine and O.S.S. were fictional stories about American agents in German-occupied France, and there were a number of films based on the stories of real-life British S.O.E. agents, including Odette and Carve Her Name With Pride. A more recent fictional example is Charlotte Gray, based on the novel by Sebastian Faulks.

The peak of popularity of the spy film is often considered to be the 1960s when Cold War fears meshed with a desire by audiences to see exciting and suspenseful films. The espionage

film developed in two directions at this time. On the one hand, the realistic spy novels of Len Deighton and John Le Carre were adapted into relatively serious Cold War thrillers which dealt with some of the realities of the espionage world. Some of these films included The Spy Who Came in from the Cold (1965), The Deadly Affair (1966), and the Harry Palmer series, based on the novels of Len Deighton.

At the same time, the James Bond novels by Ian Fleming were adapted into an increasingly fantastical series of tongue-in-cheek adventure films by producers Harry Saltzman and Albert R. Broccoli, with Sean Connery as the star. The phenomenal success of the Bond series lead to a deluge of imitators, especially from America. Among the best known examples were the two 'Derek Flint' films starring James Coburn, and the Matt Helm series with Dean Martin. Television also got into the act with series like The Man from U.N.C.L.E and I Spy in the U.S., and Danger Man and The Avengers in Britain. Spies have remained popular on TV to the present day with series such as Callan, Alias and Spooks.

Spy films also enjoyed something of a revival in the late 1990s, although these were often action films with espionage elements, or comedies like Austin Powers.

'Realistic' fictional spy films include:

The James Bond film series (from 1962 onwards)

The 39 Steps (1935)

Secret Agent (1936)

Tropic Of Ice (1987)

Cloak and Dagger (1946)

Diplomatic Courier (1952)

The Ipcress File (1965), and its sequels Funeral in Berlin (1967) and Billion Dollar Brain (1967)

The Spy Who Came In from the Cold (1965)

The Quiller Memorandum (1966)

The Deadly Affair (1966)

The Black Windmill (1974)

Three Days of the Condor (1975)

The Fourth Protocol (1987)

Ronin (1998)

Spy Game (2001)

The "Jason Bourne" series - The Bourne Identity, The Bourne Supremacy, and The Bourne Ultimatum (2001-2006)

The Recruit (2003)

Munich (2005)

'Fantasy' spy films:

Our Man Flint and In Like Flint with James Coburn (1966-1967)

The Matt Helm series starring Dean Martin (1966-1969)

The updated Bulldog Drummond films of the 1960s, Deadlier Than the Male and Some Girls Do, with Richard Johnson (1967-1968)

Modesty Blaise (1966)

Fathom (1967) with Raquel Welch

If Looks Could Kill (1991) with Richard Grieco

The Double 0 Kid (1992) with Corey Haim

True Lies (1994) with Arnold Schwarzenegger
xXx (2002) with Vin Diesel
Tom Cruise's Mission Impossible film series ((1996-2006)
Agent Cody Banks (2003)
    These films helped to create parodies, such as:
    Casino Royale (1967)
Spies Like Us (1985)
Spy Hard (1996)
Austin Powers series (1997-2002)
Johnny English (2003)
    Spy films or television series that include elements of *science fiction* are sometimes called SpyFi.
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Stoner film

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    A stoner film (or stoner movie) is colloquial term referring to a subgenre of *movies* depicting the use of marijuana. Typically, such movies show marijuana use in an undemonized, comic, or even positive fashion, earning them a following as cult films. Marijuana use is one of the main themes, and inspires most of the action.

    The series of movies in the 1970s starring Cheech and Chong are archetypal "stoner movies." Some anti-drug films like Reefer Madness have also become popular as "stoner movies" because their anti-drug message is seen by viewers as so over the top that the film amounts to self-parody.

    Many stoner movies also have certain other elements and themes in common.

    Often stoner movies revolve—at least in part—around a quest or a mission that the main characters, always well-meaning but easily distracted stoners, must embark upon. Usually these quests are altruistic or noble in nature and involve the main characters raising a large sum of money or putting their band back together for some reason.

    In Half Baked, Thurgood and his friends must become drug dealers, but only to raise money to bail their wrongly convicted friend Kenny out of jail—not for personal profit. In Rolling Kansas, the protagonists embark upon a journey to find the fabled Magical Marijuana Forest, but again, only to earn enough money to save the main character's failing business. Similarly, the plot of Dude, Where's My Car? begins with a seemingly self-centered quest to find Jesse's car but ends in a potentially life threatening mission to save the universe from an alien weapon.

    Another almost universal element of stoner movies is sex, or the lack thereof. Stoner movies are irrefutably horny ones, as reflected in the main characters. Beautiful, many times naked women are a staple of the genre. More often than not, the main characters are

unsuccessful in love, and the search for it can be their quest. The well-meaning but sexually frustrated male adolescent is a common stereotypical view of the stoner. Female stoner equivalents of the sexually frustrated male stoner are rare—if not entirely absent—from the stoner genre.

These themes are loosely based upon the ideals of the stoner culture's parent culture, the hippie movement. The origins of free love and the easy-going, warm-hearted, sometimes altruistic lifestyle are firmly rooted in Haight-Ashbury. The idea that one can personify these attitudes, face seemingly insurmountable challenges, smoke a lot of weed and still emerge victorious provided that one's heart is true and intentions noble is perhaps the most common stoner theme.

Some stoner movies, however, do not share these common elements. Dazed and Confused, for example, focuses on an ensemble cast of characters and takes place entirely on the last day of school in a Texas suburb. This day-in-the-life movie does not involve a quest—at least in the sense described above—and is thus unique from most stoner films. Even so Dazed and Confused does contain some more common themes, such as adolescent rebellion and the oppressive nature one's hometown can assume in those adolescent years.

List of stoner films

Yellow Submarine (1968)
Cheech and Chong (various) (1978-1985)
Fast Times at Ridgemont High (1982)
Dazed and Confused (1993)
The Stoned Age (1994)
Friday trilogy (1995-2002)
Bongwater (1997)
The Big Lebowski (1998)
Fear and Loathing in Las Vegas (1998)
Half Baked (1998)
Homegrown (1998)
Detroit Rock City (1999)
Idle Hands (1999)
Dude, Where's My Car? (2000)
Saving Grace (2000)
How High (2001)
Killer Bud (2001)
Super Troopers (2001)
High Times "Pot Luck" (2002)
Rolling Kansas (2003)
Club Dread (2004)
Harold & Kumar Go to White Castle (2004)
Without a Paddle (2004)
Reefer Madness (2005)
Grandma's Boy (2006)

Categories: *Film genres*

Submarine film

[Submarine film](#) is a subgenre of *war film* which takes place in a submarine below the surface of the ocean. Films of this subgenre typically focus on a small but determined crew of submariners battling against not only their enemies, but also the extreme pressure of being underwater (as their submarines typically descend past "hull crush depth", a depth which varies from movie to movie) and being in such close proximity to one another. This imbues films of the subgenre with a great deal of dramatic tension, which is added to by occasional but dramatic battle scenes in which the crew waits with bated breath while sonar pings, depth charges explode overhead, and bolts fly out of bulkheads in the submarine.

Despite the drama of the battle scenes in submarine films, however, the mainstay of the tension in these movies occurs away from battle, which sets this subgenre apart from its parent genre of war films. Usually there is some manner of controversy throughout the crew that sets them against one another, and proves much more dangerous than the depth charges and torpedoes of enemy crafts.

List of submarine movies

This is a list of *movies* in which a submarine plays a significant role in the storyline. Most of these submarines are entirely fictitious. Some of the ships are real, but their movies are based on fictitious events. Other movies are based on historical events.

20,000 Leagues Under the Sea 1954 — Jules Verne's fictional Nautilus
Above Us the Waves 1955 — Royal Navy midget submarines v. Tirpitz
The Abyss 1989 — a fictional USS Montana
The Atomic Submarine 1959 — a fictional USS Tiger Shark
The Bedford Incident 1965
Behind the Door 1919 — U-98
Below 2002 — a fictional USS Tiger Shark
Crash Dive 1943 — a fictional USS Corsair
Crimson Tide 1995 — USS Alabama
Das Boot 1981 — U-96
Destination Tokyo 1943 — a fictional USS Copperfin
Down Periscope 1996 — a fictional USS Stingray (SS-161)
The Enemy Below 1957
The Fifth Missile 1986 — a fictional USS Montana
Gray Lady Down 1978 — a fictional USS Neptune

Hell Below 1933 — USS AL-14
Hellcats of the Navy 1957 — a fictional USS Starfish
Hostile Waters 1997 — K-219
The Hunley 1999 — CSS Hunley
The Hunt for Red October 1990 — a fictional @0A=K9 :BO1@L, USS Dallas (SSN-700)
Ice Station Zebra 1968 — a fictional USS Tigerfish (SS-509) (In the novel: the USS Dolphin)
In Enemy Hands 2004 — a fictional USS Swordfish and U-429; European title U-Boat
K-19: The Widowmaker 2002 — K-19
Men Without Women 1930 — a fictional USS S-13
Morning Departure 1950 — US title Operation Disaster
Morgenrot 1933
On the Beach 1959, 2000 — a fictional USS Swordfish
Operation Pacific 1951 — a fictional USS Thunderfish
Operation Petticoat 1959,1977 — a fictional USS Sea Tiger
Phantom Below
Run Silent, Run Deep 1958 — a fictional USS Nerka (sharing the title and main character name of Edward L. Beach's novel, but nothing else)
Silent Service 1995 — a Japanese Anime film of Japan's first nuclear powered submarine, which goes rogue.
Sub Down: Take the Dive 1997
Submarine 1928 — a movie by Frank Capra
Submarine Seahawk
The Russians Are Coming, the Russians Are Coming 1966 — a comedy
Torpedo Alley 1953
Torpedo Run 1958
U-571 2000 — a fictional U-571
Up Periscope 1959
Voyage to the Bottom of the Sea 1961 — a fictional USOS Seaview
We Dive at Dawn 1943
Yellow Submarine 1968

Categories: *Film genres*
Science fiction | Screwball comedy | Silent film | Social guidance film | Sports film | Spy film | Stoner film | Submarine film | Superhero film | Sword and sandal

Superhero film

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The superhero film is a style of *fantasy*, *science fiction* or *horror genre* film that is focused on the actions of one or more *superheroes*, heroic individuals who possesses superior abilities relative to a typical person. These films are almost always action-oriented, and the first film of a particular character often includes a focus on the origin of the special powers

including the first fight against the character's most famous *supervillain* enemy. The plot typically revolves the efforts of the superheroes to thwart some dire peril of significant consequence.

History

Almost immediately after *superheroes* rose to prominence in comic books, they were adapted into Saturday movie serials aimed at children, starting with 1941's The Adventures of Captain Marvel, which has been hailed as the best example of the film format. Serials featuring The Phantom, Batman, Superman and Captain America followed. These films were successful despite their limited budgets, primitive special effects and silly plotlines and dialogue.

In the coming decades, the decline of Saturday serials and turmoil in the comic book industry put an end to superhero motion pictures, an exception being 1966's Batman, an outgrowth of the television series.

1978's Superman, directed by Richard Donner, is considered the first, and often the best, modern superhero film. Almost a biopic of the character instead of an action movie, the film won praise for its lavish production values, state-of-the-art special effects, Christopher Reeve's sincere performance as Superman, and John Williams's majestic and often imitated film score. Superman and 1980s' Superman II were extraordinarily successful but subsequent installments became increasingly less lucrative and critically respected.

The 1989 film Batman, directed by Tim Burton, was the first attempt to create a superhero film with the darker mood of recent comic books. Praised set designs by Anton Furst and acclaimed performances from Michael Keaton as Batman and Jack Nicholson as The Joker made the film a model for many later superhero movies. One of the immediate influences was The Teenage Mutant Ninja Turtles film series which ran for three films with the first one surpassing many comic book fans' expectations with a story based more on the original comics than the animated television series. The Batman series continued throughout the 1990s, grossing millions and drawing several star actors, until the fourth film Batman and Robin (1997) became a critical and commercial failure. This film, along with unsuccessful movies based on Spawn, The Phantom and The Rocketeer, made movie studios nervous about superhero movies. However, many consider it influential since it made studios take future adaptations more seriously then they did in the past.

Nonetheless, several movies based on Marvel characters began production in the late 1990s and early 2000s. The company had a minor success with 1998's Blade,, (which was styled more along the lines of a horror/martial arts film than a full superhero film), but 2000's blockbuster X-Men opened the door once again to highly successful superhero movies and 2002's Spider-Man broke the record for money grossed in a film's opening five days thanks in part to Tobey Maguire's acclaimed performance in the title role.

X-Men and Spider-Man led to a widespread revival, which included 2003's Daredevil, Hulk and X2: X-Men United; 2004's Punisher, Hellboy and Spider-Man 2; and 2005's Batman Begins (unrelated to the previous Batman films) and Fantastic Four, which met with varying degrees of critical and commercial success. Batman Begins itself is considered to be one of

the most psychological portraits of a superhero ever, having noted by many critics to be the most thematic and complex superhero movie to date.

There were also original films that took unusual looks at the superhero genre. 2000's Unbreakable is a dark tale about a man who learns from a mysterious comic book dealer that he is destined to become a modern day superhero. Pixar's digitally-animated The Incredibles (2004) combined a more comedic, but affectionate, approach with commentary on the superhero genre and its history while Sky High successfully combined the superhero and teen comedy genres to create a fusion of the two.

Despite many critics' (and even some fans') complaints about Hollywood milking an idea dry, the comic book superhero has become a promising subject for blockbuster filmmaking. Even without highly expensive stars, the film is likely to get some level of attention with its distinctive visual style. Furthermore the serial nature of their source material makes story material for sequels easy to come by while the producers of at least the Daredevil film have used the pages themselves as preliminary *storyboards* to help establish the adaptation's visuals and action.

As of 2006, many superhero films are hotly anticipated, especially Superman Returns, a follow up to Superman II (retconning films three and four). X-Men: The Last Stand, the third installment of the X-Men films, opened with tremendous success and plans for sequels to 2005's Fantastic Four and Hulk are underway. Marvel's popular franchise Ghost Rider is also being made into a film starring Nicolas Cage.

See also

- Fantasy film
- Horror film
- Science fiction film

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Sword and sandal

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Sword and sandal films are a *cinematic genre* of *adventure* or *fantasy* films that have subjects set in Biblical or classical antiquity, often with contrived plots based very loosely on mythology or history. Most movies based on Greco-Roman history and mythology, or the surrounding cultures of the same era (Egyptians, Assyrians, Etruscans, Minoans), etc. are sword and sandal epic films. The greatest productions of this film genre were made during the late 1950s and early 1960s, but it has experienced a recent renaissance. Broadly considered, this could compass such diverse films as Ben-Hur, Cleopatra, Titus, or The Ten

Commandments. In this sense, it is one of the oldest movie genres; the original Ben-Hur was made by Sidney Olcott in 1907; the 1914 silent film Cabiria was important in the development of the art of *cinematography*, and was one of the first sword-and-sandals films to make use of a massively-muscled actor, Batolomeo Pagano. Another name for the genre is [peplum](), from a Latin word for a sort of tunic, easy to make, and favoured by the costume departments for these films.

One critic, Roger Hillman, has argued that these images of muscular masculinity and physical prowess were used as cinematic support for the rise of Italian fascism under Benito Mussolini during the twenties and thirties. His argument is contained in a paper within a recent volume on transnational reception of peplum as a popular cinematic genre.

More specifically, however, the "sword and sandal" *film genre* usually refers to a low-budget Italian movie on a gladiatorial or mythological subject, often with a professional body-builder in the principal role; the genre occupied much of the popular segment of Italy's movie industry before the invention of the spaghetti western. Gladiators were perennial favourite subjects, as were the adventures of Hercules, Goliath, Jason and the Argonauts, or the more recent legendary strongman Maciste. The fad began with the 1958 release of Hercules, starring American bodybuilder Steve Reeves. This spawned the 1959 sequel Hercules Unchained, among literally dozens of low-budget imitations starring other bodybuilder stars such as Reg Park, Dan Vadis, and Alan Steel (AKA: Sergio Ciani).

The absurd plots, out-of-synch dialogue, wooden acting of the muscleman heroes, and primitive special effects that were often woefully inadequate to depict the legendary creatures on-screen, all conspire to give these films a certain camp appeal now. This, and the beefcake factor, made the films' unintended humour notorious in the gay community. To be sure, however, many of the films enjoyed widespread popularity among very general audiences, and had production values that were typical for popular films of the day. Several have been subjects of the Mystery Science Theater 3000 treatment. A movie series and syndicated television show called The Sons of Hercules was made from a number of different films; this ran in the 1970s.

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Alexander
Ben-Hur
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Cleopatra
Colossus and the Headhunters
Conan the Barbarian
Demetrius and the Gladiators

The Giant of Marathon
Gladiator
The Golden Voyage of Sinbad
Hercules
Jason and the Argonauts
Quo Vadis
The Robe
Samson and Delilah
Samson and His Mighty Challenge
Satyricon
The Seventh Voyage of Sinbad
The Silver Chalice
Sinbad and the Eye of the Tiger
Spartacus
Troy
The Ten Commandments
The Fall of the Roman Empire

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Categories: *Film genres*
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Wuxia

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WÔxiá (also Wu Xia) (Traditional Chinese: fà; Simplified Chinese: f ; Mandarin IPA: [wuUiQ]; Cantonese: mów hàb), literally meaning "martial arts chivalry" or "martial arts heroes", from Chinese, is a distinct genre in Chinese literature, television and *cinema*. Wuxia figures prominently in the popular culture of all Chinese-speaking areas, and the most important writers have devoted followings.

The wuxia genre is particular to Chinese culture, because it is a unique blend of the martial arts philosophy of xia (à, "chivalry", "a chivalrous man or woman") developed down the centuries, and the country's long history in wushu. In Japan, samurai bushido traditions share some aspects with Chinese martial xia philosophy. Although the xia or "chivalry" concept is often translated as "knights", "chivalrous warriors" or "knights-errant", most xia aspects are so rooted in the social and cultural milieu of ancient China that it is impossible to find an exact translation in the Western world.

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  - o 2.3 Jiang Hu
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History and Context

Earlier precedents

Wuxia stories have their roots in some early youxia (8 , "wanderers") and cike (:¢, "assassin") stories around 2nd to 3rd century BC, such as the assassination attempts of Jing Ke and Zhuan Zhu (ø) listed in Sima Qian's Records of the Grand Historian. In the section entitled "Assassins" (:¢), Sima Qian outlined a number of famed assassins in the Warring States who were entrusted with the (then considered noble) task of political assassination. These were usually ci ke (:¢) who resided in the residences of feudal lords and nobilities, rendering services and loyalties much in the manner of Japanese samurais. In another section, "Roaming Xia" (8), he detailed many embryonic features of the xia culture of his day. This popular phenomenon continues to be documented in historical annals like The Book of the Han (If) and The Later Book of the Han (If).

Xiake stories made a strong comeback in the Tang dynasty in the form of Chuanqi (G, literally "legendary") tales. Stories like Nie Yin Niang (B), The Slave of Kunlun (Ñt), Jing Shi San Niang (FA), Red String (¢¿) and The Bearded Warrior (lï¢) served as prototypes for modern wuxia stories, featuring fantastic, out-of-the-world protagonists, often loners, who performed daring heroic deeds.

The earliest full-length novel that could be considered part of the genre was Water Margin, written in the Ming Dynasty, although some would classify parts of The Romance of the Three Kingdoms as a possible earlier antecedent. The former was a political criticism of the deplorable socio-economical state of the late Ming Dynasty, whilst the latter was an alternative historical retelling of the post-Han Dynasty's state of three kingdoms. Water Margin's championing of outlaws with a code of honor was especially influential in the development of Jianghu culture. Three Kingdoms contained many classic close combat descriptions which were later borrowed by wuxia writers.

Many works in this vein during the Ming and Qing dynasties were lost due to prohibition by the government. The ethos of personal freedom and conflict-readiness of these novels were seen as seditious even in times of peace and stability. The departure from mainstream literature also meant that patronage of this genre was limited to the masses and not to the literati, and stifled some of its growth. Nonetheless, the genre continued to be enormously popular, with certain full-length novels such as The Strange Case of Shi Gong (½lHGû) and The Romance of the Heroic Daughters and Sons (?sñÄ) cited as the clearest nascent wuxia novels. Justice Bao stories seen in San Xia Wu Yi ("I) and Xiao Wu Yi ("I) incorporated much of social justice themes of later wuxia stories.

20th century

Modern Wuxia

Wuxia novels now constitute a highly popular fiction *genre* in mainland China, Taiwan, Hong Kong, and Singapore. Wuxia novels, especially by eminent authors like Jinyong and Gu Long, have a devoted niche following there, not unlike fantasy or *science fiction* in the West.

Important wuxia novelists include:

Jinyong
Gu Long
Huang Yi
Wen Rui'an
Liang Yusheng
Sima Ziyan
Xiao Yi

Many of the most popular works, such as the works by Jinyong, has been repeatedly converted into films and TV series in Hong Kong, Taiwan, and mainland China. In addition, the study of Jinyong's work has created an independent branch of study called Jinology. With the advent of the digital age, countless wuxia stories written by amateur authors circulate the Internet, and the genre faces a mini-resurgence in recent years.

Themes

Plot and setting

Modern wuxia stories are historical adventure stories.

A common plot typically features a young protagonist, usually male, in ancient China, who experiences a tragedy (e.g. the loss of a family or a parent), goes through exceeding hardship and arduous trials, and studies under a great master of martial arts, or comes into possession of a long-lost scroll or manual containing unrivalled martial arts information. Eventually the protagonist emerges as a supreme martial arts master unequalled in all of China, who then proffers his skills chivalrously to mend the ills of the "Jianghu" world. Luke Skywalker from Star Wars would be a Western counterpart to this type of hero.

Another common thread would involve a mature, extremely skillful hero with a powerful nemesis who is out for revenge, and the storyline would culminate in a final showdown between the protagonist and his nemesis. The most familiar example in Western culture of this type of wuxia hero might be The Lone Ranger, especially in his repeated confrontations with Butch Cavendish.

Other novels, especially those by Gu Long, create detective-type and romance stories in the setting of ancient China.

Philosophy of Xia

To understand the concept of xia from a Western perspective, consider the Robin Hood mythology: an honourable and generous person who has considerable martial skills which he puts to use for the general good rather than towards any personal ends, and someone who does not necessarily obey the authorities.

Foremost in the xia's code of conduct are yi ("righteousness") and xin (honour???), which emphasize the importance of gracious deed received or favours (i n) and revenge (Ç chóu) over all other ethos of life. Nevertheless, this code of the xia is simple and grave enough for its adherents to kill and die for, and their vendetta can pass from one generation to the next until resolved by retribution, or, in some cases, atonement. The xia is to expected to aid the person who needed help, usually the masses, who are down-trodden. Not all martial artists uphold such a moral code, but those who do are respected, revered and bestowed the honor of being referred to as a xia.

Jiang Hu

Jiang Hu (_V) (Cantonese: Gong Woo), (literally means "rivers and lakes") is the wuxia parallel universe - the alternative world of martial artists and pugilists, usually congregrating in sects, disciplines and schools of martial arts learnings. It has been described as a kind of "shared world" alternate universe, inhabited by wandering swordspersons, thieves and beggars, priests and healers, merchants and craftspeople. The best wuxia writers draw a vivid picture of the intricate relationships of honor, loyalty, love and hatred between individuals and between communities within this milieu.

A common aspect to jiang hu is the tacit suggestion that the courts of law or courts of jurisdiction are dysfunctional, or are simply powerless to mandate the Jiang Hu world. Differences may be resolved by way of force, but the use of force must be righteous and ethical, predicating the need for xia and their chivalrous ways. Law and order is maintained by the alliance of wulin (f—), the society of martial artists. They are elected and commanded by the most able xias. This alliance leader is an arbiter, who presides and adjudicates over inequities and disputes. He is a de jure chief justice of the affairs of the jiang hu.

Martial arts

Although wuxia is based on true-life martial arts, the genre elevates the mastery of their crafts into fictitious levels of attainment. Combatants have the following skills:

- fighting, usually using a codified sequence of movements known as zho (Û) where they would have the ability to withstand armed foes.
- use of everyday objects such as ink brushes, abaci, and musical instruments as lethal weapons, and the adept use of assassin weapons (ànqì —h) with accuracy
- use of q+nggMng (T: Ÿ S: {Ÿ), or the ability to move swiftly and lightly, allowing them to scale walls, glide on waters or mount trees. This is based on real Chinese martial art practices. Real martial art exponents practise qinggong through years of attaching heavy weights on their legs. Its use however is greatly exaggerated in wire-fu movies where they appear to circumvent gravity.
- use of nèilì (…›) or nèijìn (gÁ), which is the ability to control mystical inner energy (qi) and direct it for attack or defense, or to attain superhuman stamina.

- **ability to engage in diÎnxué (T: Þt S: ¹t) also known by its Cantonese pronunciation Dim Mak Þ, or other related techniques for killing or paralyzing opponents by hitting or seizing their acupressure points (xué t) with a finger, knuckle, elbow or weapon. This is based on true-life practices trained in some of the Chinese martial arts, known as dianxue and by the seizing and paralyzing techniques of chin na.**

Consistent with Chinese beliefs about the relationship between the physical and paranormal, these skills are usually described as being attainable by anyone who is prepared to devote his or her time in diligent study and practice. The details of some of the more unusual skills are often to be found in abstrusely written and/or encrypted manuals known as mìjí (Ø), which may contain the secrets of an entire sect, and are often subject to theft or sabotage.

The fantastic feats of martial arts prowess featured in the wuxia novels are substantially fictitious in nature, although there is still widespread popular belief that these skills once existed and are now lost. A popular theory to explain why current martial arts practitioners cannot attain the levels described in the wuxia genre is related to the methodology of passing on the martial arts crafts. Only the favourite pupil of a master gets to inherit the best crafts but the masters tend to keep the most powerful or significant chapter to himself. Hence what we have today at the Shaolin or other schools are but a fraction of what they were centuries earlier. There is little evidence to support this claim.

Suspension of disbelief

Because the wuxia genre occupies a difficult-to-define position between pure fantasy and reality, and many tales are set in clearly defined historical periods, a substantial part of Western and other audiences may have difficulty accepting the conventions of wuxia genre, dismissing them as pure improbability. Paradoxically, this part of the audience may readily embrace the concept of the Force in the Star Wars series, the *superhero* fantasy subgenre, or the magic in JRR Tolkien's Lord of the Rings or JK Rowling's Harry Potter.

One way to circumvent this is to treat the genre as populist narratives set in a bygone era, much like those in the legendary stories of Greek mythology, the Arthurian legends or Beowulf. Most of these are set in historical periods, with certain fantastic overlays. The fantastic elements does not dismiss their connection with reality.

Another point to note is that most of these martial acts, which are somewhat plausible in writing, tend to become highly exaggerated in films through the use of wireworks. The exaggerations, performed through acrobatics, hidden trampolines, wires and trick editing, are usually justified on grounds of visual aesthetics. The Chinese audience readily accepts them, and voluntarily suspends their disbelief after decades of exposure. Such responses are not unknown in Western cinema as well, such as in the sudden bursting into song and dance in musicals.

Films

[Wuxia film](#) (or *[wuxia pian](#)*, *[Mo Hap film](#)*, *[Mo Hap Pin](#)*) (Traditional Chinese: fàG; Simplified Chinese: f G; Pinyin: wÔxiá pin) is a *film genre* originating in Taiwan and Hong Kong. Because of its distinguishing characteristics (a historical setting, action scenes centred on swordplay, a stronger emphasis towards melodrama and themes of bonding, friendship, loyalty, and betrayal), this genre is considered slightly different to the *martial arts film* styles. There is a strong link between wuxia films and wuxia novels, and its cinema may be considered an offshoot of those. Many of the films are based on novels; Crouching Tiger, Hidden Dragon is an example of this.

The modern form of the genre has existed in the Pacific Rim region since the mid 1960s, although the earliest films date back to the 1920s. King Hu, working from Hong Kong and Taiwan, and the Shaw Studio, working from Hong Kong, were pioneers of the modern form of this genre, featuring sophisticated action choreography with plentiful wire-assisted acrobatics, trampolines and under-cranking.

The storylines in the early films were loosely adapted from existing literature. Actors, actresses, choreographers and directors involved in wuxia films became famous. For example Cheng Pei-Pei and Jimmy Wang-Yu were two of the biggest stars in the days of Shaw Studio and King Hu. Jet Li was a more recent star of wuxia films, having appeared in the Swordsman series and Hero amongst others. Yuen Woo Ping was a choreographer who achieved fame by crafting stunning action-sequences in films of the genre. Mainland Chinese

director Zhang Yimou's foray into wuxia films was distinguished by the imaginative use of vivid colours and breathtaking background settings.

Wuxia was introduced to the *Hollywood* studios in 2000 by Ang Lee's Crouching Tiger, Hidden Dragon. Following Ang Lee's footsteps, Zhang Yimou made Hero targeted for the international market in 2003, and House of Flying Daggers in 2004. American audiences are also being introduced to wuxia through Asian-television stations in larger cities, which feature well-produced miniseries such as Warriors of the Yang Clan and Paradise, often with English subtitles. With complex, almost soap-opera storylines, lavish sets and costumes, and veteran actors in pivotal roles, these tales can possibly appeal to Western viewers whether or not they catch the subtle nuances.

Wuxia film style has also been appropriated by the West. In 1986, John Carpenter's film Big Trouble in Little China was inspired by the visuals of the genre. The Matrix trilogy has many elements of wuxia, although the heroes and the villains of The Matrix gain their supernatural powers from a different source. Similarly, when Star Wars was released in the late 1970s, many Chinese audiences viewed it as a western wuxia movie set in a futuristic and foreign world (especially the duel between Darth Vader and Obi-Wan Kenobi with lightsabers). The Star Wars prequels showed even more of a western wuxia style.

Significant wuxia films include:

- Torching the Red Lotus Temple (kÒîú1928) — one of the earliest wuxia movies, followed by 17 sequels until the whole genre was banned by the Chinese government in 1931. Copies of the film were confiscated and burned. In March of 1935, filmmakers in Hong Kong (then a British colony) introduced the 19th episode of the series in Cantonese. Its popularity launched a revival of the series.
- Ru Lai Shen Zhang (,†^Œ1964) — Hong Kong's popular black and white wuxia movie series starring Cho Dat Wah (ùTï) and Yu So Chow (Ž Ë).
- Dragon Gate Inn (€¢ç1966) — King Hu introduces wire-work into the genre. This style is later dubbed wire fu.
- The One-armed Swordsman (1967) — extreme bloodshed and a male hero.
- A Touch of Zen (1971) — King Hu's masterpiece of aesthetic style which would heavily influence later directors, including Western popularizers Ang Lee and Zhang Yimou
- The Magic Blade ( )¯1976) — definitive Shaw Brothers wuxia.
- Zu - Warriors from the Magic Mountain (q:°qà1983) — Tsui Hark wuxia fantasy.
- Ashes of Time (1994) — Wong Kar-wai arthouse wuxia.
- Crouching Tiger, Hidden Dragon (2000) — genre's debut in Hollywood.
- Hero (2002) — another international box-office success.
- House of Flying Daggers (2004) — globally released wuxia.
- Kung Fu Hustle (2004) - Stephen Chow's *mo lei tau* (!˜-) parody of the wuxia genre, and one of the highest grossing films in Hong Kong's history

See also

- [Fantasy film](#)
- [Martial arts film](#)

Categories: *Film genres*
[War film | Western film | Wuxia](#)

Zombie

A [zombie](#) is traditionally an undead person in the Afro-Caribbean and Creole spiritual belief system of voodoo. Essentially a dead body re-animated by unnatural means, the zombie creates dread among the living. Zombies have become a staple of modern horror fiction, where they usually engage in the consumption of human flesh. The term "zombism" is sometimes used to refer to the condition or disease associated with being a zombie.

Contents

Zombies in voodoo

According to the tenets of voodoo, a dead person can be revived by a Bokor or mambo. After resurrection, it has no will of its own, but remains under the control of the person who performed the ritual. Such resurrected dead are called "zombies". "Zombi" is also the name of the voodoo snake god of Niger-Congo origin; it is akin to the Kongo word nzambi, which means "god." It may also derive from the word zumbi meaning "fetish".

In 1937, while researching folklore in Haiti, Zora Neale Hurston encountered the case of Felicia Felix-Mentor, who had died and been buried in 1907 at the age of 29. Villagers believed they saw her wandering the streets in a daze thirty years later *[1]* (although this was subsequently found to be false *[2]*). Hurston pursued rumours that the affected persons were given powerful drugs, but was unable to locate anyone willing to offer much information. She wrote:

"What is more, if science ever gets to the bottom of Voodoo in Haiti and Africa, it will be found that some important medical secrets, still unknown to medical science, give it its power, rather than gestures of ceremony."*[3]*

Several decades later, Wade Davis, a Canadian ethnobotanist, presented a pharmacological case for zombies in two books - The Serpent and the Rainbow (1985) and Passage of Darkness: The Ethnobiology of the Haitian Zombie (1988). Davis travelled to Haiti in 1982 and, as a result of his investigations, claimed that a living person could be zombified by the ingestion of two special powders. The first, coup de poudre (French: 'powder strike' - a wordplay on coup de foudre, 'lightning-strike'), induced a 'death-like' state, the key ingredient of which was tetrodotoxin (TTX). Tetrodotoxin is the same lethal toxin found in the Japanese delicacy fugu, or pufferfish (Tetraodontiformes). At near-lethal doses (LD50 of 1mg), it is said to be able to leave a person in a state of near-death for several days, while the

person continues to be conscious. The second powder of dissociative hallucinogens held the person in a will-less zombie state. Davis popularized the story of Clairvius Narcisse, who was claimed to have succumbed to this practice. There remains considerable skepticism about Davis's claims, and opinions remain divided as to the veracity of his work.

Datura Stramonium(also known as Brugmansia or Devils Trumpet) is widely believed to be an ingredient used in the zombification process. Perhaps combined with Cannabis. In recent years a new gangland drug has appeared on American streets which can be blown into a victims face or given in bubble gum to rob people of their will power. Those affected have no resistance to suggestion and will withdraw money from ATM machines on command without question or hesitation.

Others have discussed the contribution of the victim's own belief-system, possibly leading to compliance with the attacker's will, and causing quasi-hysterical amnesia, catatonia, or other psychological disorders, which are then later misinterpreted as a return from the dead. Scottish psychiatrist R. D. Laing further highlighted the link between social and cultural expectations and compulsion, in the context of schizophrenia and other mental illness, suggesting that schizogenesis may account for some of the psychological aspects of zombification.

Zombies in folklore

In the Middle Ages, it was commonly believed that the souls of the dead could return to earth and haunt the living. The belief in revenants (someone who has returned from the dead) are well documented by contemporary European writers of the time. According to the Encyclopedia of Things that Never Were, particularly in France during the Middle Ages, the revenant or zombie rises from the dead usually to avenge some crime committed against the entity, most likely a murder. The revenant usually took on the form of an emaciated corpse or skeletal human figure, and wandered around graveyards at night. The "draugr" of medieval Norse mythology were also believed to be the corpses of warriors returned from the dead to attack the living. The zombie appears in several other cultures worldwide, including Japan, China, the Pacific, India, and even the Native Americans.

Zombies in literature and fiction

The first book to expose modern western culture to the concept of the zombie was The Magic Island by W.B. Seabrook in 1929.

Zombies are regularly encountered in horror- and fantasy-themed fiction, films, television shows, video games, and role-playing games. They are typically depicted as mindless, shambling, decaying corpses with a hunger for human flesh, and in some cases, human brains.

Prior to the mid-1950s, zombies were usually presented as mindless thralls controlled like puppets by mystical masters. Sometimes the zombies were reanimated corpses, and sometimes living humans, but never independently malevolent. There was sometimes a strong sexual component in the depiction of these mindless beings.

The depiction of zombies changed with the publication of I Am Legend by author Richard Matheson in (1954), the story of a future Los Angeles, overrun with undead cannibalistic/bloodsucking beings. One man is the sole survivor of a pandemic of a bacterium that causes vampirism. Continually, he must fight to survive attacks from the creatures. Although ostensibly a vampire story, it had enormous impact on the zombie genre, particularly the film maker George A. Romero. The film "The Last Man On Earth" (1964) starring Vincent Price is based on this story.

Many works of fiction feature zombies who spread their affliction from one to another, in a viral fashion. More often than not, the condition is spread through means of a bite or scratch, and the victim will most likely die and mutate soon after. In others, however, the condition is only acquired after death.

A common plot in zombie fiction is an outbreak of the zombie plague growing out of control, resulting in an apocalyptic scenario. The story then focuses around a small group of survivors attempting to either stop the plague, or merely survive and escape the destruction. In typical horror fashion, zombie fiction rarely has a happy ending, generally ending in a dark or ambiguous manner. Popular causes of zombie outbreaks in fiction include radiation or toxic chemicals acting on the brains of the dead, evil magic or voodoo, aliens, nanotechnology, the use of drugs, viral infection, and telepathic control.

In pop fiction, zombies can generally be disabled by dismemberment or destruction of the brain and/or upper spinal column. In a few cases the entire body of the zombie must be destroyed, generally by burning, as individual body parts continue to move after being severed from the body. Shotguns are the stereotypical zombie-killing weapon, or explosive weapons such as grenade launchers.

In the Xanth series by Piers Anthony the zombies are re-animated by a magical talent held by Jonathan the Zombie Master. He can re-animate any deceased creature, human or otherwise, and have it under his personal control. Even when he commits suicide, he himself returns to life as a member of the undead. The zombies of Xanth can continually fall apart without losing any mass.

In the Dune series of novels by Frank Herbert, the Gholas are essentially clones grown in tanks from genetic material retrieved from the cells of a deceased subject. (Note the similarity to the word ghoul.) The distiction between gholas and clones is that the ghola retains many personality characteristics of the dead person, and this can be unsettling to others. In the period of Dune, gholas are merely physical copies, but at the end of Dune Messiah, the ghola of Duncan Idaho recovers the memories of the original, essentially becoming a reincarnation of Idaho.

The character of Reginald Shoe in Terry Pratchett's Discworld books becomes a zombie by refusing to stay dead after being shot and killed. He later forms a support group for other undead, claiming they are merely "differently alive". Several other Discworld zombies, including Mr. Slant, work as unsympathetic lawyers. This is one of the few areas of fiction where zombies retain all memory and cognitive function.

In contemporary horror fiction, Leisure Books has published Brian Keene's debut novel The Rising and its sequel City Of The Dead, which deal with a worldwide apocalypse of intelligent zombies, apparently caused by demonic possession. Walter Greatshell's novel Xombies is about a plague that turns women into the undead. The 2006 Stephen King novel, Cell, involves zombie-like crowds of people transformed by a signal from mobile phones.

In comics, Dark Horse Comics ZombieWorld: Champion of the Worms and its sequel Winter's Dregs feature the undead, as well as Steve Niles' Dawn of the Dead adaptation and The Walking Dead series by Robert Kirkman. In the comic series The Goon by Eric Powell the prominent villain is a necromancer who constantly rejuvenates his undead army by employing lepers to rob the graves of the town cemetery. A Marvel Comics miniseries called Marvel Zombies features an alternate Earth where a zombie plague has infected all the heroes and villains. In the Tokyopop comic The Abandoned by Ross Campbell, everyone aged 23 and older turns into zombies, forcing teens to fend for themselves against undead grown-ups.

In the book, The Zombie Survival Guide, author Max Brooks standardizes zombies and goes on to explain how best to survive in 4 different levels of zombie out-breaks, from a handful to complete world domination.

Zombies in film

Although the depiction of zombies in film has recently become much more varied, they were originally presented in White Zombie (Victor Halperin, 1932) as mindless, unthinking henchmen under the spell of an evil magician/overlord. This depiction continued through the 1930s until they started to move around more of their own accord, as in I Walked with a Zombie (Jacques Tourneur, 1943). There was often a strong sexual component in the depiction of zombies of this era.

In 1968, George A. Romero's Night of the Living Dead premiered. Critics initially reacted negatively to its depiction of cannibalism and gore and the movie's pessimistic tone, but the film soon developed a strong following and is now considered a modern classic. Though cannibalism in horror was nothing new at the time, the movie standardised the practice of eating human flesh in zombies, and created new rules still in use today, such as a severe head injury being the only way to kill a zombie. The depiction of zombies staggering around slowly, moaning and in various states of decomposition, can also be traced back to Romero's movies. Romero's even more successful sequel, Dawn of the Dead (1978), can be regarded as the father of the modern zombie movie subgenre. The third entry in the series was Day of the Dead (1985), followed two decades later by the fourth entry, Land of the Dead (2005). Still, it is interesting to know that the original movie made no reference to the creatures as "zombies." It is quite likely that the term "zombie" was coined in reference to the trance-like stupor of the creatures, not their cannibalistic tendencies. By 2005, the term was accepted by Romero, with the Land of the Dead character Kaufman (Dennis Hopper) exorting "Zombies, man. They creep me out."

Internationally, Dawn of the Dead was released under the name Zombi, inspiring Italian director Lucio Fulci to create Zombi II (1979), an unofficial sequel to Dawn of the Dead, which would be released in North America as Zombie and spawn its own series. In America, Dan O'Bannon's 1985 movie, Return of the Living Dead, took a more comedic approach to distinguish his movie from George Romero's; it had the zombies hunger specifically for brains instead of all human flesh. 1981's Night of the Zombies, starring Jamie Gillis was the

first film to reference a mutagenic gas as a source of zombie contagion, later echoed by Trioxin in 1985's Return of the Living Dead.

After the mid-1980s, the subgenre became mostly relegated to the underground. Although director Peter Jackson made a notable entry with the ultra-gory Braindead (1992) (released as Dead Alive in the US), and Michele Soavi received rave reviews for Dellamorte Dellamore (1994), it was not until the next decade's box office successes (the Resident Evil movies (2002, 2004), 28 Days Later (2002), the Dawn of the Dead remake (2004), and the homage/parody Shaun of the Dead (2004)) that the zombie subgenre experienced a resurgance. The new interest allowed Romero to create the fourth entry of his zombie series. The zombies in some of these recent films differ from previous versions because they possess speed and agility, or collective intelligence.

Around the turn of this century, there have been numerous *direct-to-video* (or DVD) zombie movies made by extremely low-budget filmmakers using digital video. These can usually be found for sale online from the distributors themselves, rented in video rental stores or released internationally in such places as Thailand.

Zombies are common foes in horror-themed computer and video games. One of the earliest zombie games, Lucasarts' Zombies Ate My Neighbors was a Sega Genesis and Super Nintendo favorite. Resident Evil, which was heavily inspired by the Romero zombie movies, has spawned at least 5 sequels, as well as a remake of the original game called Resident Evil for the Nintendo Gamecube and a multitude of ports to other systems for the original PS1 titles.

Many other genres, especially fantasy role-playing and adventure games, also prominently feature zombies as enemies. In most gaming scenarios, especially Dungeons and Dragons, zombies are slow, mindless, and relatively weak creatures. Some titles, such as Stubbs the Zombie and the browser-based Urban Dead and also Zombie Master, put the player into the role of the zombie itself.

Zombies also frequently appear in fantasy-themed trading card games like Magic: The Gathering, as well as in traditional fantasy role-playing games such as Dungeons & Dragons. In the MMORPG RuneScape, zombies are present, attacking weak players. The RPG All Flesh Must Be Eaten is premised upon a zombie outbreak and features rules for zombie campaigns in many historical settings. There is also an award-winning tile-based strategy boardgame entitled Zombies!!! in which players attempt to escape from a zombie-infested city.

Categories: *Film genres*
Film genres - A | Film genres - B | Film genres - C | Film genres - D | Film genres - E | Film genres - F | Film genres - G | Film genres - H | Independent film | Jidaigeki | Legal drama | Film genres - M | Ostern | Film genres - P | Film genres - R | Film genres - S | Film genres - T | Film genres - W | Zombie

Film history

The History of film or cinema has brought this mass media from its early stages as an obscure novelty to one of the most important tools of communication and entertainment in the modern world. *Film* has existed since the late 19th century, and in the time since has had a broad impact on the arts, technology, and even politics.

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The birth of film

Technological ancestors

For centuries, humans had experimented with what would become the two key elements of cinema: the projection of images using light (such as with the camera obscura and the Magic lantern); and the illusion of motion created by exploiting the optical phenomenon called "persistence of vision" (such as with the zoetrope, introduced in the 1830s). The invention and spread of photography in the mid-19th century provided the key missing element.

Even from here, the "birth" of the movies was actually a gradual process of evolution with many blind alleys and crisscrossing paths. It involved a number of individuals in Europe, the United Kingdom, and the United States, who, from the 1860s on, worked on often similar inventions with varying degrees of success. Eadward Muybridge, Louis Le Prince and Ottomar Anschütz were among those who designed pioneering machines for projection of rapidly moving images. George Eastman, the American founder of Eastman Kodak, Hannibal Goodwin and William Friese Greene all worked on early prototypes of motion picture film.

Ready For An Audience

W.K. Laurie Dickson, a researcher at the Edison Laboratories, is credited with the invention of a practicable form of celluloid strip containing a sequence of images, the basis of a method of photographing and projecting moving images. In 1894, Thomas Edison introduced to the public the Kinetograph, the first practical moving picture camera, and the Kinetoscope. The latter was a cabinet in which a continuous loop of film (powered by an electric motor) was projected by a lamp and lense onto a glass. The spectator viewed the image through an eye piece. Kinetoscope parlours were supplied with fifty-foot film snippets shot by Dickson, in their "Black Maria" studio. These films were usually short sequences by acrobats, music hall performers, and also included boxing demonstrations. Kinetescope Parlours soon spread to Europe, and aroused a great deal of interest.

Edison believed that he had a monopoly position, as he was the only one with a camera. Two Greek entrepreneurs called upon Robert Paul, a British electrician and scientific instrument maker of Hatton garden, London.They asked him to build a number of replicas of a kinetoscope that they had acquired. To his amazement, he found that Edison had not patented this invention in Britain, and he went on to produce a number on his own account. One of these was supplied to Georges Melies, and aroused his interest in the possibilities of film. As films for these machines were in short supply, Paul, with the assistance of Birt Acres invented a camera. One of their first films was of the Derby, won by the Prince of Wales's horse.

Edison never thought of projecting his films. However, Paul hit upon the idea, and invented a film projector, giving his first public showing in 1895. about the same time,

Auguste and Louis Lumière, also inspired by the kinetoscope, invented the cinematograph, a portable, three-in-one camera, developer/printer, and projector. In France in late 1895, the Lumière brothers began exhibitions of projected films before the paying public. They sparked the move from single-viewer units to projection (Cook, 1990), and quickly became Europe's leading producers of the new medium. Even Edison joined the burgeoning projection trend with the Vitascope within less than six months.

The movies of the time were seen mostly via temporary storefront spaces and travelling exhibitors or as acts in vaudeville programs. A film could be under a minute long and would usually present a single scene, authentic or staged, of everyday life, a public event, a sporting event or slapstick. There was little to no cinematic technique: no editing and usually no camera movement, and flat, stagey compositions. But the novelty of realistically moving photographs was enough for a motion picture industry to mushroom before the end of the century, in countries around the world.

The silent era

Main article: Silent film

Inventors and producers had tried from the very beginnings of moving pictures to marry the image with synchronous sound, but no practical method was devised until the late 1920s. Thus, for the first thirty years of their history, movies were more or less silent, although accompanied by live musicians and sometimes sound effects, and with dialogue and narration presented in intertitles.

Early developments in technique, form and business

Paris stage magician Georges Méliès began shooting and exhibiting films in 1896. His stock-in-trade became films of *fantasy* and the bizarre, including A Trip to the Moon (1902), possibly the first movie to portray space travel. He pioneered many of the fundamental *special effects* techniques used in movies for most of the twentieth century, demonstrating the revolutionary point that film had unprecedented power to bend visible reality rather than just faithfully recording it (Cook, 1990). He also led the way in making multi-scene narratives as long as fifteen minutes the industry standard.

Edwin S. Porter, Edison's leading *director* in these years, pushed forward the sophistication of *film editing* in works like Life of an American Fireman and the first movie *Western*, The Great Train Robbery (both 1903). Porter arguably discovered that the basic unit of structure in a film is the *shot*, rather than the scene (the basic unit of structure in a play).

These developments helped establish the medium as more than a passing fad and encouraged the boom in nickelodeons, the first permanent *movie theaters*. There were 10,000 in the U.S. alone by 1908 (Cook, 1990). The previously anarchic industry increasingly became big business, which encouraged consolidation. The French Pathé Frères company

achieved a dominant position worldwide through methods like control of key patents and ownership of theaters. In the U.S., Edison led the creation of the Motion Picture Patents Company, which achieved a brief, virtual monopoly there, using not just aggressive business tactics but sometimes violent intimidation against independent competitors (Parkinson, 1995).

Rise of the feature film and film as art

The standard length of a film remained one reel, or about ten to fifteen minutes, through the first decade of the century, partly based on producers' assumptions about the attention spans of their still largely working class audiences. But in Europe, multiple-reel period extravaganzas began to push the envelope of film length. With international box office successes like Queen Elizabeth (France, 1912), Quo Vadis? (Italy, 1913) and Cabiria (Italy, 1914), the multi-reel, or "feature", film began to replace the short as the cinema's central form.

Leading this trend in America was director D.W. Griffith with his historical epics The Birth of a Nation (1915) and Intolerance (1916). Unprecedented in scale, they also did much to fix the developing codes of editing and visual storytelling that remain the foundation of mainstream film grammar. The former film was also notable as perhaps the first to inspire widespread racial controversy.

Along with a boom in high-toned literary adaptations, these trends began to make the movies a respectable diversion for the middle class and gain them recognition as a genuine art form with a secure place in the emerging culture of the twentieth century.

Hollywood triumphant

Until this point, the cinemas of France and Italy had been the most globally popular and powerful. But the United States was already gaining quickly when World War I (1914-1918) caused a devastating interruption in the European film industries. The American industry, or "*Hollywood*," as it was becoming known after its new geographical center in California, gained the position it has held, more or less, ever since: movie factory for the world, exporting its product to most countries on earth and controlling the market in many of them.

By the 1920s, the U.S. reached what still stands as its era of greatest-ever output, producing an average of 800 feature films annually, or 82% of the global total (Eyman, 1997). The comedies of Charlie Chaplin and Buster Keaton, the swashbuckling adventures of Douglas Fairbanks and the romances of Clara Bow, to cite just a few examples, made these performers' faces iconic on every continent. The Western visual norm that would become classical continuity editing was solidified and exported everywhere - although its adoption was slower in some non-Western countries without strong realist traditions in art and drama, such as Japan.

This explosion was vitally intertwined with the growth of the studio system and its greatest publicity tool, the star system, the engines of American film for decades to come and

the models for many other movie industries. The studios' efficient, top-down control over all stages of their product enabled a new and ever-growing level of lavish production and technical sophistication. At the same time, the system's commercial regimentation and focus on glamorous escapism discouraged daring and ambition beyond a certain degree, a prime example being the brief but still legendary directing career of the iconoclastic Erich von Stroheim in the late teens and the '20s.

World film at the peak of the silents

But even now, the dominance of mainstream Hollywood entertainment wasn't as strong as it would be, and alternatives were still widely seen and influential.

Germany was America's strongest competitor. Its most distinctive contribution was the dark, hallucinatory worlds of *German Expressionism*, which advanced the power of anti-realistic presentation to put internal states of mind onscreen, as well as strongly influenced the emerging *horror* genre.

The newborn Soviet cinema was the most radically innovative. There, the craft of editing, especially, surged forward, going beyond its previous role in advancing a story. Sergei Eisenstein perfected the technique of so-called *dialectical or intellectual montage*, which strove to make non-linear, often violently clashing, images express ideas and provoke emotional and intellectual reactions in the viewer.

The cultural avant gardes of a number of countries worked with *experimental films*, mostly shorts, that completely abandoned linear narrative and embraced abstraction, pure aestheticism and the irrational subconscious, most famously in the work of Spanish surrealist Luis Buñuel. In some ways, in fact, this decade marked the first serious split between mainstream, "popular" film and *"art" film*.

Meanwhile, the first feature-length silent film was made in India by Dadasaheb Phalke, considered to be the Father of Indian Cinema. The film was the period piece Raja Harishchandra (1913), and it laid the foundation for a series of period films. By the next decade the output of Indian Cinema was an average of 27 films per year.

But even within the mainstream, refinement was rapid, bringing silent film to what would turn out to be its aesthetic summit. The possibilities of *cinematography* kept expanding as cameras became more mobile (thanks to new booms and *dollies*) and film stocks more sensitive and versatile. Screen acting came into its own as a craft, leaving behind its earlier theatrical exaggeration and achieving greater subtlety and psychological realism. As visual eloquence increased, reliance on intertitles decreased; the occasional film, such as F.W. Murnau's The Last Laugh (Germany, 1926) even eschewed them altogether. Paradoxically, at about this point, the silent cinema came abruptly to an end. by micheal murphey

The Sound Era

Experimentation with sound film technology, both for recording and playback, was virtually constant throughout the silent era, but the twin problems of accurate synchronization and sufficient amplification had been difficult to overcome (Eyman, 1997). In 1926, Hollywood studio Warner Bros. introduced the "Vitaphone" system, producing short films of live entertainment acts and public figures and adding recorded sound effects and orchestral scores to some of its major features. The real turning point came in late 1927, when Warners released The Jazz Singer, which was mostly silent but contained the first synchronized dialogue (and singing) in a feature film. It was a gargantuan success, as were follow-ups like Warners' The Lights of New York (1928), the first all-synchronized-sound feature. The trend convinced the reluctant industry that "talking pictures", or "talkies," were the future.

Industry impact of sound

The change was remarkably swift. By the end of 1929, Hollywood was almost all-talkie, with several competing sound systems (soon to be standardized). Total changeover was slightly slower in the rest of the world, principally for economic reasons. Cultural reasons were also a factor in countries like China and Japan, where silents co-existed successfully with sound well into the 1930s, indeed producing what would be some of the most revered classics in those countries, like Wu Yonggang's The Goddess (China, 1934) and Yasujiro Ozu's I Was Born, But... (Japan, 1932). But even in Japan, a figure such as the benshi, the live narrator who was a major part of Japanese silent cinema, found his days were numbered.

Sound further tightened the grip of major studios in numerous countries: the vast expense of the transition overwhelmed smaller competitors, while the novelty of sound lured vastly larger audiences for those producers that remained. In the case of the U.S., some historians credit sound with saving the Hollywood studio system in the face of the Great Depression (Parkinson, 1995). Thus began what is now often called "The Golden Age of Hollywood," which refers roughly to the period beginning with the advent of sound until the late 1940s. The American cinema reached its peak of efficiently manufactured glamour and global appeal during this period. The top actors of the era are now thought of as the classic movie stars, such as Clark Gable, Katharine Hepburn, Humphrey Bogart and the number one box office draw of the '30s, child performer Shirley Temple.

Creative impact of sound

Creatively, however, the lightning-paced transition was a difficult one, and in some ways, film briefly reverted to the conditions of its earliest days. The late '20s were full of static, stagey talkies as artists in front of and behind the camera struggled with the stringent limitations of the early sound equipment and their own uncertainty as to how to utilize the new medium. Stage performers, directors and writers flooded the cinema as producers

sought personnel experienced in dialogue-based storytelling. Many major silent filmmakers and actors were unable to adjust and found their careers severely curtailed or even suddenly over.

This awkward period was fairly short-lived. 1929 was a watershed year: William Wellman with Chinatown Nights and The Man I Love, Rouben Mamoulian with Applause, Alfred Hitchcock with Blackmail (Britain's first sound feature), were among the directors to bring greater fluidity to talkies and experiment with the expressive use of sound (Eyman, 1997). In this, they both benefited from, and pushed further, technical advances in microphones and cameras, and capabilities for editing and post-synchronizing sound (rather than recording all sound directly at the time of filming).

Sound films emphasized and benefited different genres than silents did. Most obviously, the *musical film* was born; the first classic-style Hollywood musical was The Broadway Melody (1929) and the form would find its first major creator in choreographer/director Busby Berkeley (42nd Street, 1933, Dames, 1934). In France, avant-garde director René Clair made surreal use of song and dance in comedies like Under the Roofs of Paris (1930) and Le Million (1931). The trend thrived best in India, where the influence of the country's traditional song-and-dance drama made the musical the basic form of most sound movies (Cook, 1990); virtually unnoticed by the Western world for decades, this Indian popular cinema would nevertheless become the world's most prolific.

The rhythms of street-smart slang energized American *gangster films* like Little Caesar and Wellman's The Public Enemy (both 1931). Dialogue now took precedence over slapstick in Hollywood comedies: the fast-paced, witty banter of The Front Page (1931) or It Happened One Night (1935), the sexual double entrendres of Mae West (She Done Him Wrong, 1933) or the often subversively anarchic nonsense talk of the Marx Brothers (Duck Soup, 1933). 1939, a major year for cinema, brought us timeless classics like The Wizard of Oz and Gone With The Wind.

The 1940s: the war and post-war years

The onset of US involvement in WWII brought a proliferation of movies as both patriotism and *propaganda*. American propaganda movies included Desperate Journey, Mrs Miniver, Forever and a Day and Objective Burma. Notable American films from the war years include the anti-Nazi Watch on the Rhine (1943), scripted by Dashiell Hammett; Shadow of a Doubt (1943), Hitchcock's direction of a script by Thornton Wilder; the George M. Cohan biopic, Yankee Doodle Dandy (1942), starring James Cagney, and the immensely popular Casablanca, with Humphrey Bogart. Bogart would star in 36 films between 1934 and 1942 including John Huston's The Maltese Falcon, (1941).

The need for wartime propaganda also saw a renaissance in the film industry in Britain, with realistic war dramas like Forty-Ninth Parallel (1941), Went the Day Well? (1942), The Way Ahead (1944) and Noel Coward and David Lean's celebrated naval film In Which We Serve in 1942, which won a special *Academy Award*. These existed alongside more flamboyant films like Michael Powell and Emeric Pressburger's The Life and Death of Colonel

Blimp (1943), A Canterbury Tale (1944) and A Matter of Life and Death (1946), as well as Laurence Olivier's 1944 film Henry V, based on the Shakespearean history Henry V.

The strictures of wartime also brought an interest in more fantastical subjects. These included Britain's Gainsborough melodramas (including The Man in Grey and The Wicked Lady), and films like Here Comes Mr Jordan, Heaven Can Wait, I Married a Witch and Blithe Spirit. Val Lewton also produced a series of atmospheric and influential low budget horror films, some of the more famous examples being Cat People, Isle of the Dead and The Body Snatcher. The decade probably also saw the so-called "women's pictures," such as Now, Voyager, Random Harvest and Mildred Pierce at the peak of their popularity.

1946 saw RKO Radio releasing It's a Wonderful Life directed by Frank Capra. Soldiers returning from the war would provide the inspiration for films like The Best Years of Our Lives, and many of those in the film industry had served in some capacity during the war. Samuel Fuller's experiences in WWII would influence his largely autobiographical films of later decades such as The Big Red One. The Actor's Studio was founded in October 1947 by Elia Kazan, Robert Lewis, and Cheryl Crawford, and the same year Oskar Fischinger filmed Motion Painting No. 1.

In 1943, Ossessione was screened in Italy, marking the beginning of the *Italian neorealist* movement. Major films to come out of the movement in the forties included Bicycle Thieves, Rome: Open City, and La Terra Trema. In 1952 Umberto D was released, usually considered the last film of the movement.

In the late forties, in Britain, Ealing Studios embarked on their series of celebrated comedies, including Whisky Galore, Passport to Pimlico, Kind Hearts and Coronets and The Man in the White Suit, and Carol Reed directed his influential thrillers Odd Man Out, The Fallen Idol and The Third Man. David Lean was also rapidly becoming a force in world cinema with Brief Encounter and his Dickens adaptations Great Expectations and Oliver Twist, and Michael Powell and Emeric Pressburger would reach the peak of their creative partnership with films like Black Narcissus and The Red Shoes.

The 1950s

The House Un-American Activities Committee investigated Hollywood in the early 1950s. Protested by the Hollywood Ten before the committee, the hearings resulted in the blacklisting of many actors, writers and directors, including Chayefsky, Charlie Chaplin, and Dalton Trumbo, and many of these fled to Europe, especially the United Kingdom.

The Cold War era zeitgeist translated into a paranoia manifested in themes such as invading armies of evil aliens, (Invasion of the Body Snatchers, The War of the Worlds); and communist fifth columnists, (The Manchurian Candidate).

In the post-war years Hollywood also faced another threat. Living rooms were beginning to be invaded by television, and the increasing popularity of the medium meant that some movie theatres would go bankrupt and close. The demise of the "studio system" spurred the self-commentary of films like Sunset Boulevard (1950) and The Bad and the Beautiful (1952).

In 1950, the Lettrists avante-garde movement, caused riots at the Cannes Film Festival, when Isidore Isou's Treatise on Slime and Eternity was screened. After their criticism of Charlie Chaplin and split with the movement, the Ultra-Lettrists continued to cause disruptions when they announced the death of cinema and showed their new hypergraphical techniques. The most notorious film is Guy Debord's Bombs in Favor of DeSade from 1952.

Distressed by the increasing number of closed theatres, studios and companies would find new and innovative ways to bring audiences back. These included attempts to literally widen their appeal with new screen formats. Cinemascope, which would remain a 20th Century Fox distinction until 1967, was announced with 1953's The Robe. VistaVision, Cinerama, boasted a "bigger is better" approach to marketing movies to a shrinking US audience. This lead to the re-emergence of the epic film to take advantage of the new big screen formats. Some of the most successful examples of these Biblical and historical spectaculars include The Ten Commandments (1956), The Vikings (1958), Ben-Hur (1959), Spartacus (1960) and El Cid (1961).

Gimmicks also proliferated to lure in audiences. The magic of 3-D film would last for only two years, 1952-1954, and helped sell The Creature From The Black Lagoon. Producer William Castle would tout films featuring "Emergo" "Percepto", the first of a long line of gimmicks that would remain popular marketing tools for Castle and others throughout the 1960s.

Brown v. Board of Education (1954) set the stage for The Blackboard Jungle (1955), and some notable early TV productions like Paddy Chayefsky's Marty and Reginald Rose's Twelve Angry Men would be turned into critically acclaimed films.

Disney's Sleeping Beauty was released on January 29, 1959 by Buena Vista Distribution after nearly a decade in production.

Across the globe, the 1950s marked the golden era of Indian Cinema with more than 200 films being made. Indian films also gained world recognition through films like Pather Panchali (1955), from critically acclaimed *Academy Award* winning director Satyajit Ray.

The 'New Hollywood' or Post-classical cinema

'*The New Hollywood*' and 'post-classical cinema' are terms used to describe the period following the decline of the studio system in the 50s and 60s and the end of the production code. It is defined by a greater tendency to dramatize such things as sexuality and violence, and by the rising importance of blockbuster movies.

'Post-classical cinema' is a term used to describe the changing methods of storytelling in the New Hollywood. It has been argued that new approaches to *drama* and characterization played upon audience expectations acquired in the classical/Golden Age period: chronology may be scrambled, storylines may feature "twist endings", and lines between the antagonist and protagonist may be blurred. The roots of post-classical storytelling may be seen in film noir, in Rebel Without a Cause (1955), and in Hitchcock's storyline-shattering Psycho.

The 1960s

The 1960s saw the increasing decline of the studio system in *Hollywood*. Many films were now being made on location in other countries, or using studio facilities abroad, such as Pinewood in England and Cinecittà in Rome. Hollywood movies were still largely aimed at big family audiences, and it was often the more old-fashioned films that produced the studios' biggest successes. Productions like Mary Poppins (1964), My Fair Lady (1964) and The Sound of Music (1965) were among the biggest money-makers of the decade, but American films were losing the creative impetus to British and European film makers. The growth in independent producers and production companies, and the increase in the power of individual actors also contributed to the decline in traditional Hollywood studio production.

There was also an increasing awareness of foreign language cinema in this period. The late 1950s and 1960s saw the emergence of the *French New Wave* with films like Les quatre cents coups and Jules et Jim from directors such as François Truffaut and Jean-Luc Godard. Italian films like Federico Fellini's La Dolce Vita, and the stark dramas of Sweden's Ingmar Bergman were also making an impact outside their home countries.

In Britain, the "Free Cinema" of Lindsay Anderson, Tony Richardson and others lead to a group of realistic and ground-breaking dramas including Saturday Night and Sunday Morning, A Kind of Loving and This Sporting Life. Other British films such as Repulsion, Darling, Alfie, Blowup and Georgy Girl (all in 1965-1966) helped to break taboos around sex and nudity on screen, while the casual sex and violence of the James Bond films, beginning with Dr. No in 1962 would turn the series into a worldwide phenomenon.

Africans had been denied the right to make movies for decades. In the sixties, however Ousmane Sembène produced several French- and Wolof-language films became the 'father' of African Cinema.

In Latin America the dominance of the Hollywood model was challenged by many film makers. Fernando Solanas and Octavio Gettino called for a politically engaged Third Cinema in contrast to Hollywood and the european auteur cinema.

In *documentary film* the sixties saw the blossoming of Direct Cinema, an observational style of film making as well as the advent of more overtly partisan films like The year of the pig about the Vietnam War by Emile de Antonio.

By the late 1960s however, Hollywood was beginning to claw back some of the creative impetus with films like Bonnie and Clyde (1967), The Graduate (1967), Midnight Cowboy (1969), and The Wild Bunch (1969). Bonnie and Clyde is often seen as the beginning of the *New Hollywood*.

The 1970s

The 1970s saw the emergence of a new generation of *film school*-trained American film makers, like Francis Ford Coppola, Steven Spielberg and Brian de Palma. This coincided with the increasing popularity of the *auteur theory* in film literature and the media, a development which gave these directors far greater control over their projects than would have been possible in earlier eras. This led to some enormous critical and commercial successes, like Coppola's The Godfather films, Spielberg's Jaws and Close Encounters of the Third Kind and

George Lucas's Star Wars. It also, however, led to some inevitable failures, including Peter Bogdanovich's At Long Last Love and Michael Cimino's Heaven's Gate. The latter almost single-handledly brought down backer United Artists following its release in 1980.

The phenomenal success of Jaws and Star Wars in particular, lead to the rise of the modern blockbuster, with the Hollywood studios increasingly intent on producing a smaller number of very high budget films with massive marketing and promotional backing. This development has continued to the present day.

The mid-1970s had also seen a big increase in adult cinemas and the legal production of hardcore pornographic films in the U.S. Deep Throat and its star Linda Lovelace became something of a phenomenon and lead to a spate of similar sex films throughout the decade. These would finally die out with the introduction of VCR technology in the 1980s.

The early '70s also alerted English language audiences to the new West German cinema, with Werner Herzog, Rainer Werner Fassbinder and Wim Wenders among its leading exponents.

The end of the decade saw the first major international interest in Australian cinema. Peter Weir's films Picnic at Hanging Rock and The Last Wave and Fred Schepisi's The Chant of Jimmie Blacksmith gained critical acclaim, while George Miller's violent futuristic actioner Mad Max was a substantial hit in 1979 and marked the beginning of Australian attempts to target the international market.

The '80s: sequels, blockbusters and videotape

The shift that occurred in the 1980s from seeing movies in a theater to watching videos on a VCR, is a move close to the original concepts of Thomas Edison. In the early part of that decade, the *movie studios* tried legal action to ban home ownership of VCRs as a violation of copyright, which proved unsuccessful. That proved most fortunate, however, as the sale and rental of their movies on home video became a significant source of revenue for the movie companies. THX Ltd, a division of Lucasfilm launched in 1982. [2] Martin Scorsese's Raging Bull (1980); After Hours (1985); The King of Comedy (1983).

The Digital Age

After the decade of the 1970s helped define the blockbuster motion picture, the way Hollywood released its films changed. Now films, for the most part, would premiere in an even wider number of theatres, although, to this day, some movies still premiere using the route of the limited/roadshow release system. Until this new "Digital Age", the primary way for audiences to see their favorite films again and again was to re-release films. But the medium of home video would change all of this.

Among the terms most associated with this new era include:

George Lucas: The Star Wars films Industrial Light and Magic Steven Spielberg: Jaws

The 1990s: technical advances

The history of film and video distributed online began in the year 1994 with the first public showing of Quentin Tarantino's Pulp Fiction. Influence of Comics. Smoke, 1995. In the 1990s, cinema began the process of making another transition, from physical film stock to *digital cinema* technology. Pixar, The Matrix. Meanwhile, in the home video realm, the DVD would become the new standard for watching movies after their standard theatrical releases. Just look forward to the future.

The new millennium

Peter Greenaway's The Tulse Luper Suitcases takes advantage of new media and high definition technology. Interactivity of PlayStation, &, Grand Theft Auto relationship w/cinema: actors, soundtrack, narrative structure. The *Superhero film* also began to fully emerge in prominence and more consistent artistic sophistication, notably with the huge success of X-Men starting the trend. The *documentary film* also rises as a potently commercial genre. Faster edits. home theatre. The Lord of the Rings trilogy is released and innovates many techniques in visual effects, while giving the word "Epic" a whole new meaning. Future: Problems of digital distribution to be overcome -- higher compression, cheaper technology. Content security. Expiration of copyrights, enforcing copyright.

Machinima and The Long Tail

One major new development in the early 21st century is the development of systems that make it much easier for regular people to write, shoot, edit and distribute their own movies without the large aparatus of the film industry. This phenomenon and its repercussions are outlined in Chris Anderson's theory, The Long Tail. One of the new systems for this kind of filmmaking is a new process called *machinima*, which is best exemplified by the comedy series Red vs Blue and the action/drama series The Codex.

The underground

Main article: underground film
Alongside the Hollywood tradition, there has also been an *underground film* tradition of low budget, often self-produced works created outside of the studio system and without the involvement of labor unions.

Addendum

"*Independent film*" may be defined as any motion picture financed and produced without the aid of a movie studio. These works have contributed to the history of cinema from the early days, and will continue to do so. Notable independent filmmakers include a plethora of diverse auteurs such as D. W. Griffith, John Casavettes, Woody Allen,Maya Deren, Orson Welles, Russ Meyer, John Sayles, Jim Jarmusch, John Waters, and Roger Corman.

See also

- Experimental film
- Fictional film
- Cinema of the United States
- List of film formats

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Categories: Film | History of film Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

List of years in film

This page indexes the individual year in *film* pages. Each year is annotated with a significant event as a reference point.

- 19th century in film
- 20th century in film:
  - 1900s - 1910s - 1920s - 1930s - 1940s - 1950s - 1960s - 1970s - 1980s - 1990s
- 21st century in film:
  - 2000s

19th century in film

- 1875
  - 1888 - The first credited film, Roundhay Garden Scene, is recorded.
- 1889
- 1890
- 1891
- 1892
- 1893
  - 1894 - Thomas Edison records Fred Ott's sneeze
- 1895
- 1896
- 1897
- 1898

- ***1899* - Cinderella**

1900s

- 1900
- 1901
  - 1902 - A Trip to the Moon by George Méliès
  - 1903 - The Great Train Robbery, by Edwin S. Porter
  - 1904 - The Great Train Robbery, remake by Siegmund Lubin
- 1905 -
  - 1906 - The world's first feature film, "The Story of the Kelly Gang", released in Australia
  - 1907 - Ben-Hur, directed by Sidney Olcott
  - 1908 - Thomas Edison formed the Motion Picture Patents Company
- 1909 -

1910s

- [1910](#) - First filmed "Frankenstein" by Edison studios.
- [1911](#) - Nestor Films opens the first motion picture studio in *Hollywood*.
- [1912](#) - From the Manger To the Cross, directed by Sidney Olcott. First American feature film made, Oliver Twist.
- [1913](#) - The first Charlie Chaplin movies are made.
- [1914](#) - Tillie's Punctured Romance produced by Mack Sennett, stars Marie Dressler, Charlie Chaplin, and Mabel Normand.
- [1915](#) - The Country Girl, starring Florence LaBadie. The first great epic of American film, The Birth of a Nation is produced by D. W. Griffith.
- [1916](#) - D. W. Griffith's second monumental production, Intolerance is released.
- [1917](#) - Technicolor is introduced
- [1918](#) - "My Four Years in Germany" is the first Warner Brothers production. First National releases the first Tarzan film, starring Elmo Lincoln.
- [1919](#) - United Artists is founded by Douglas Fairbanks, Mary Pickford, Charlie Chaplin and D. W. Griffith.

1920s

- [1920](#) - Buster Keaton begins starring in shorts and his first feature, "The Saphead" at Metro. Erich Von Stroheim's "The Devil's Passkey" stars Mae Busch at Goldwyn.
- [1921](#) - Laurel and Hardy's first film together is "A Lucky Dog".
- [1922](#) - Nosferatu, first ever vampire film released. Also, "Our Gang" series begins at Hal Roach studios.
- [1923](#) - Harold Lloyd's greatest movie "Safety Last" produced by Hal Roach, released by Pathe; Charles Chaplin releases A Woman of Paris
- [1924](#) - Metro-Goldwyn-Mayer studio established. Erich von Stroheim's magnum opus, Greed released.
- [1925](#) - Lon Chaney's greatest film, The Phantom of the Opera is released by Universal with colour sequences.
- [1926](#) - First Vitaphone feature, "Don Juan" starring John Barrymore, released by Warner Brothers. Posthumously released, "The Son Of the Shiek" is Rudolph Valentino's biggest grossing film.
- [1927](#) - Al Jolson movie The Jazz Singer popularizes sound motion pictures. First talkie newsreel,"Fox Movietone News".
- [1928](#) - First talkie cartoon,"Dinner Time" is produced by VanBuren Studios, the second talkie cartoon, "Steamboat Willie" by Walt Disney is released a month later.
- [1929](#) - The first *Academy Awards*, or Oscars, are distributed. Also, Laurel & Hardy make their talkie debut in "Unaccustomed As we are" co-starring Thelma Todd at Hal Roach Studios. Rko-Radio studio is established.

1930s

- **1930** - The first Busby Berkely musical film, "Whoopee" starring Eddie Cantor, is released by Goldwyn in colour. Also, Max Fleischer's animated star "Betty Boop" debuts.
- **1931** - Laurel & Hardy's first feature, "Pardon Us" is released by MGM.
- **1932** - Shirley Temple's film career begins
- **1933** - Walt Disney's Flowers and Trees premieres, the first film produced in the three-strip Technicolor process. The film Ecstacy, which shows simulated sex, shocks audiences. Also, First Popeye cartoon, "Popeye the Sailor" debuts.
- **1934** - Samuel Goldwyn purchases the film rights to The Wonderful Wizard of Oz from Frank J. Baum. The first Columbia Three Stooges short is released. Shirley Temple becomes a star. The so-called 'pre-code' era ends when the Production Code is amended to require all films to obtain a certificate of approval. The code is effectively enforced for the first time with the removal of nude scenes from the movie Tarzan and his Mate.
- **1935** - Laurel & Hardy's last short subject, "Thicker Than water". The first feature-length motion picture in three-strip Technicolor, RKO's Becky Sharp.
- **1936** - Thelma Todd's final short subject "An All-American Toothache" co-starring Patsy Kelly and Mickey Daniels.
- **1937** - Snow White, first feature-length animated movie
- **1938** - Bringing Up Baby released to a cold box-office reception.
- **1939** - Hollywood is in its Golden Age; Gone with the Wind, Mr. Smith Goes to Washington, and The Wizard of Oz premiere.

1940s

- **1940** - Columbia releases Charley Chase's last film, "South of the Boudoir"
- **1941** - Citizen Kane, starring Orson Welles, premieres
- **1942** - Bambi released. Casablanca, starring Humprey Bogart and Ingrid Bergman, released.
- **1943** - Lassie Come Home introduces Lassie.
- **1944** - Last Our Gang shorts, produced by MGM.
- **1945** - National Velvet brings Elizabeth Taylor to prominence
- **1946** - Frank Capra's It's a Wonderful Life premieres

- ***1947* - Miracle on 34th Street**

- **1948** - Joan of Arc, starring Ingrid Bergman, Edgar Kennedy's final short for RKO.
- **1949** - Sands of Iwo Jima, directed by Allan Dwan

1950s

- 1950 - Disney's Cinderella. Also, Laurel & Hardy's final film, "Atoll K" is made in Europe.

- ***1951* - An American in Paris**

  - 1952 - Cinerama-system is introduced
  - 1953 - Disney's Peter Pan
  - 1954 - On the Waterfront, A Star Is Born and Alfred Hitchcock's Rear Window
  - 1955 - East of Eden, starring James Dean
  - 1956 - The Ten Commandments, starring Charlton Heston
  - 1957 - Jailhouse Rock, starring Elvis Presley
  - 1958 - Alfred Hitchcock's Vertigo- Edward Dmytryk's The Young Lions
  - 1959 - Ben-Hur premieres

1960s

  - 1960 - Alfred Hitchcock's Psycho

- ***1961* - West Side Story premieres**

  - 1962 - Lawrence of Arabia and To Kill a Mockingbird premiere
  - 1963 - Alfred Hitchcock's The Birds
  - 1964 - The Beatles star in A Hard Day's Night

- ***1965* - The Sound of Music premieres**

- ***1966* - Who's Afraid of Virginia Woolf?**

- ***1967* - The Graduate**

  - 1968 - Stanley Kubrick's 2001: A Space Odyssey

- ***1969* - Butch Cassidy and the Sundance Kid**

1970s

  - 1970 - Patton and M*A*S*H are released

- ***1971* - The French Connection premieres**

  - 1972 - The Godfather premieres
  - 1973 - The Sting and The Exorcist are released

- ***1974* - Jesus Christ Superstar**

  - 1975 - Steven Spielberg's Jaws is released
  - 1976 - Rocky premieres
  - 1977 - George Lucas' science fiction film Star Wars Episode IV: A New Hope is released and The Bee Gees sing in Saturday Night Fever
  - 1978 - National Lampoon's Animal House; Dawn of the Dead (1978 film); The Lord of the Rings (1978 film)
  - 1979 - Francis Ford Coppola's Apocalypse Now

1980s

  - 1980 - Star Wars Episode V: The Empire Strikes Back and Caddyshack are released.
  - 1981 - The George Lucas/Steven Spielberg collaboration, Raiders of the Lost Ark, premieres

- ***1982* - E.T. the Extra-Terrestrial premieres**

  - 1983 - Star Wars Episode VI: Return of the Jedi, The Big Chill, and The Right Stuff are released
  - 1984 - Ghost Busters and Amadeus are released, Indiana Jones and the Temple of Doom
  - 1985 - Steven Spielberg's The Color Purple premieres

- ***1986* - Fatal Attraction premieres**

- ***1987* - Three Men and a Baby is released**

  - 1988 - Rain Man starring Dustin Hoffman and Tom Cruise
  - 1989 - Batman, directed by Tim Burton, Indiana Jones and the Last Crusade starring Sean Connery

1990s

  - 1990 - The first Home Alone is released. Dances with Wolves takes best picture

- ***1991* - The Silence of the Lambs is released**

  - 1992 - Family films like Home Alone 2: Lost in New York and Aladdin are released
  - 1993 - Schindler's List and Jurassic Park are released

- [1994](#) - Tom Hanks stars in Forrest Gump; The Lion King becomes the highest grossing animated film of all-time (record held until 2003).
- [1995](#) - Mel Gibson directs and stars in Braveheart
- [1996](#) - Fargo is released, The English Patient
- [1997](#) - Titanic, As Good as It Gets and Men in Black are released; Atom Egoyan releases The Sweet Hereafter
- [1998](#) - Tom Hanks stars in Saving Private Ryan, The Sixth Sense (diretcted by M. Night Shyamalan)
- [1999](#) - Science fiction films such as Star Wars, Episode I - The Phantom Menace and The Matrix are released.

2000s

- [2000](#) - Gladiator, Cast Away and O Brother, Where Art Thou? are released
- [2001](#) - Harry Potter and the Philosopher's Stone ; Peter Jackson's The Lord of the Rings: The Fellowship of the Ring, Shrek, Agent Provocateur controversial ad campaign features Kylie Minogue
- [2002](#) - Julie Taymor - Frida, Peter Jackson's The Lord of the Rings: The Two Towers, George Lucas' Star Wars Episode II: Attack of the Clones, Spider-Man, Harry Potter and the Chamber of Secrets
- [2003](#) - Peter Jackson's The Lord of the Rings: The Return of the King, Pixar's Finding Nemo overtakes The Lion King as highest grossing animated film of all time.
- [2004](#) - Shrek 2 breaks records for animated movies, Harry Potter and the Prisoner of Azkaban; Mel Gibson's The Passion of the Christ; Michael Moore's Fahrenheit 9/11, Spider-Man 2
- [2005](#) - George Lucas' Star Wars: Episode III - Revenge of the Sith, Batman Begins, Steven Spielberg's War of the Worlds, Harry Potter and the Goblet of Fire, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Peter Jackson's King Kong

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Precursors of film

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Film as an art form grew out of a long tradition of literature, storytelling, *narrative drama*, art, mythology, puppetry, shadow play, cave paintings, stage magic and perhaps even dreams. In addition, the technology of film, emerged from developments and achievements much further back in human history. The study of the precursors of film is called precinema.

Early technological developments

About 2,500 years before the present - Mo-Ti, a Chinese philosopher ponders the phenomenology of an upside down image of the outside world beaming through a small hole in the opposite wall in a darkened room.

c. 350 BCE - Aristotle tells of watching an image of an eclipse beamed onto the ground through a sieve.

c. 1000 - Alhazen experiments with the same optical principle, and writes of the results.

1490 - Leonardo DaVinci describes a structure that would produce this effect.

1544 - Reinerus Gemma-Frisius, a Dutch scientist, illustrates large rooms built for the purpose of viewing eclipses by this means.

1588 - Giovanni Battista Della Porta tips off artists to this trick.

c. 1610 - Johannes Kepler refers to a construction that utilises this phenomenon as a camera obscura.

1671 - Athanasius Kircher projects images painted on glass plates with an oil lamp and a lens, his 'Magic lantern'.

1820s - Joseph Plateau: Anorthoscope; Phenakistiscope. Spindle viewers. Flip books.

1824 - Thaumatrope. Peter Mark Roget presents the persistence of vision to the world in his paper Explanation of an optical deception in the appearance of the spokes of a wheel when seen through vertical apertures. The article is often incorrectly cited as Persistence of Vision with Regard to Moving Objects, or On the Persistence of Vision with Regard to Human Motion, and given an incorrect date.

1831 - Faraday's Law of electromagnetic

1834 - The Zoetrope (U.S.), a.k.a., the Daedalum (England).

Victorian innovations, c.1860-1901

1861 - Henri DuMont patents an apparatus for "reproducing successive phases of motion", British Patent 1,457.

1861 - The Kinematoscope is invented. This is a series of stereoscopic pictures on glass plates, linked together in a chain, and mounted in a box. The viewer turns a crank to see moving images.

1872 - Eadweard Muybridge designs the zoopraxiscope. French astronomer Pierre Jules Cesar Janssen develops a camera with a revolving photographic plate that makes exposures at regular, automatic intervals.

1877 - Muybridge begins experimenting with "serial photography" (or "chronophotography"), taking multiple exposed images of a running horse (see main Muybridge article).

1878 - George Eastman manufactures photographic dry plates the same year Thomas Edison invents the first electric incandescent light bulb, archaically known as a magic lantern.

1880 - Muybridge begins projecting his studies of figures in motion.

1881 - Louis Lumiere develops a "dry plate" process with gelatin emulsion.

1882 - Etienne-Jules Marey, a French physiologist, makes a series of photographs of birds in flight. Hannibal Goodwin sells an idea to George Eastman, who markets it as "American film" : a roll of paper coated with emulsion.

1886 - Louis Le Prince patented his process for "the successive production of objects in motion by means of a projector".

1887 - Ottomar Anschütz creates the electrotachyscope, which presents the illusion of motion with transparent chronophotography.

1889 - William Friese Greene developed the first "moving pictures" on celluloid film, exposing 20 ft of film at Hyde Park, London. George Eastman improves on his paper roll film, substituting the paper with a plastic film base.

1890 - Friese Greene patents his process, but was unable to finance manufacturing of it, and later sold his patent. [1]

1891 - Edison patents the Kinetoscopic camera invented by William Kennedy Laurie Dickson, which takes moving pictures on a strip of film (this was one of many inventions for which Edison claimed credit). A lighted box was used to view the pictures, the viewer was required to turned a handle to see the pictures "move". First called "arcade peepshows", these were to soon be known as nickelodeons. Fred Ott's Sneeze is the first Kinetographic film.

1893 - Edison Laboratories builds a film studio, in West Orange, New Jersey, dubbed the Black Maria. It was built on a turntable so the window could rotate toward the sun throughout the day, supplying natural light for the productions.

1894 - Louis Lumiere invents the cinematograph a single-unit camera, developer, and movie projector. Kinetoscopes, meanwhile, were popular and profitable. On January 7, W.K. Dickson receives a patent for motion picture film.

1895 - The Arrival of a Train premiered on a large screen December 28 at the Grand Cafe in Paris, France. Louis and his brother Auguste Lumiere also filmed Workers Leaving the Lumiere Factory that year, while in the US Woodville Latham combined a Kinetoscope with a projecting device. People were avidly watching nickelodeons on Broadway in New York City.

1896 - Edison loses W. K. Dickson who joins with other inventors and investors to form the American Mutoscope Company. The company manufactured the mutoscope as a rival to the Kinetoscope and, like Edison, produced films for its invention. Expanding on the idea, American Mutoscope then developed the "biograph" which was a projector allowing films to be shown in theatres to a large audience rather than in single-user nickelodeons. Edison entered the competition for development of a large projector he called the Vitascope. This year also debuted the work of first female film director, Alice Guy-Blaché's The Cabbage Fairy. Vitascope Hall in New Orleans opened in June of this year.

1897 - US President William McKinley's inauguration was filmed, the first US newsreel. In England the Prestwich Camera is patented.

1899 - With the success of the biograph, American Mutoscope changed its name to American Mutoscope and Biograph Company. In England Edward R. Turner and F. Marshall Lee create chronophotographic images through red, green and blue filters and project them with together with a three-lens projector.

1900 - Synchronized sound was first demonstrated in at the Paris Exposition with a sound-on-disc system.

See also

- History of the camera

Film industry

The film industry consists of the technological and commercial institutions of filmmaking: i.e. film production companies, *film studios*, *cinematography*, *film production*, *screenwriting*, *pre-production*, *post production*, *film festivals*, distribution; and *actors*, *film directors* and other *film personnel*.

Though the expense involved in making movies almost immediately led film production to concentrate under the auspices of standing production companies, advances in affordable film making equipment, and expansion of opportunities to acquire investment capital from outside the film industry itself, have allowed *independent film* production to evolve.

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Modern film industry

The film industry as it stands today spans the globe. The major business centers of film making are concentrated in the United States, China and India. However most developed nations have film industries of their own.

Distinct from the business centers are the locations where movies are filmed. Because of labor and infrastructure costs, many films are produced in countries other than the one in which the company which pays for the film is located. For example, many U.S. movies are filmed in Canada, the United Kingdom, Australia, New Zealand or in Eastern European countries.

United States

See also: Cinema of the United States

Hollywood, California is the primary nexus of the U.S. film industry. However, of the so-called Big Ten movie studios two are owned by Sony, a Japanese company, and five are owned by East Coast companies. Only The Walt Disney Company (owner of Walt Disney Pictures/Touchstone Pictures and Miramax Films) is actually headquartered in Southern California.

India

The Indian film industry is the largest in the world (1200 movies released in the year 2002). The industry is supported mainly by a vast film-going Indian public, though Indian films have been gaining increasing popularity in the rest of the world — notably in countries with large numbers of expatriate Indians.

China

Hong Kong, China is a filmmaking hub for the Chinese-speaking world (including the worldwide diaspora) and East Asia in general. For decades it was the third largest motion picture industry in the world (after Bollywood and Hollywood) and the second largest exporter. Despite an industry crisis starting in the mid-'90s and Hong Kong's return to Chinese sovereignty in July 1997, Hong Kong film has retained much of its distinctive identity and continues to play a prominent part on the world cinema stage.

Unlike many film industries, Hong Kong has enjoyed little to no direct government support, through either subsidies or import quotas. It has always been a thoroughly commercial cinema, concentrating on crowd-pleasing *genres*, like comedy and action, and heavily reliant on formulas, sequels and remakes. Typically of commercial cinemas, its heart is a highly developed star system, which in this case also features substantial overlap with the pop music industry.

History

In the early 1900s, in the earliest years of the industry, motion picture production companies from New York and New Jersey started moving to California because of the good weather and longer days. Although electric lights existed at that time, none were powerful enough to adequately expose film; the best source of illumination for movie production was natural sunlight. Besides the moderate, dry climate, they were also drawn to the state because of its open spaces and wide variety of natural scenery.

Another reason was the distance of Southern California from New Jersey, which made it more difficult for Thomas Edison to enforce his motion picture patents. At the time, Edison owned almost all the patents relevant to motion picture production and, in the East, movie producers acting independently of Edison's Motion Picture Patents Company were often sued or enjoined by Edison and his agents. Thus, movie makers working on the West Coast could work independent of Edison's control. If he sent agents to California, word would usually reach Los Angeles before the agents did and the movie makers could escape to nearby Mexico.

Hollywood

The first *movie studio* in the *Hollywood* area, Nestor Studios, was founded in 1911 by Al Christie for David Horsley in an old building on the southeast corner of Sunset Boulevard and Gower Street. In the same year, another fifteen *Independents* settled in Hollywood. Hollywood came to be so strongly associated with the film industry that the word "Hollywood" came to be used colloquially to refer to the entire industry.

In 1913, Cecil B. DeMille, in association with Jesse Lasky, leased a barn with studio facilities on the southeast corner of Selma and Vine Streets from the Burns and Revier Studio and Laboratory, which had been established there. DeMille then began production of The Squaw Man (1914). It became known as the Lasky-DeMille Barn and is currently the location of the Hollywood Heritage Museum.

The Charlie Chaplin Studios, on the northeast corner of La Brea and De Longpre Avenues just south of Sunset Boulevard, was built in 1917. It has had many owners after 1953, including Kling Studios, who produced the Superman TV series with George Reeves; Red Skelton, who used the sound stages for his CBS TV variety show; and CBS, who filmed the TV series Perry Mason with Raymond Burr there. It has also been owned by Herb Alpert's A&M Records and Tijuana Brass Enterprises. It is currently The Jim Henson Company, home of the Muppets. In 1969, The Los Angeles Cultural Heritage Board named the studio a historical cultural monument.

The famous Hollywood sign originally read "Hollywoodland." It was erected in 1923 to advertise a new housing development in the hills above Hollywood. For several years the sign was left to deteriorate. In 1949, the Hollywood Chamber of Commerce stepped in and offered to remove the last four letters and repair the rest.

The sign, located at the top of Mount Lee, is now a registered trademark and cannot be used without the permission of the Hollywood Chamber of Commerce, which also manages the venerable Walk of Fame.

The first *Academy Awards* presentation ceremony took place on May 16, 1929 during a banquet held in the Blossom Room of the Hollywood Roosevelt Hotel on Hollywood Boulevard. Tickets were USD $10.00 and there were 250 people in attendance.

Hollywood and the movie industry of the 1930s are described in P. G. Wodehouse's novel Laughing Gas (1936) and in Budd Schulberg's What Makes Sammy Run? (1941), and is parodied in Terry Pratchett's novel Moving Pictures (1990), which is a takeoff of Singin' In The Rain.

From about 1930, five major Hollywood *movie studios* from all over the Los Angeles area, Paramount, RKO, 20th Century Fox, Metro-Goldwyn-Mayer and Warner Bros., owned large, grand *theaters* throughout the country for the exhibition of their movies. The period between the years 1927 (the effective end of the silent era) to 1948 is considered the age of the "Hollywood studio system", or, in a more common term, the Golden Age of Hollywood. In a landmark 1948 court decision, the Supreme Court ruled that movie studios could not own theaters and play only the movies of their studio and movie stars, thus an era of Hollywood history had unofficially ended. By the mid-1950s, when television proved a profitable enterprise that was here to stay, movie studios started also being used for the production of programming in that medium, which is still the norm today.

See also

- Cinema of the United States
- History of film
- Hollywood
- Independent films

Cinema of the United States

Hollywood

The cinema of the United States, sometimes simply referred to as Hollywood, is typically used in reference to the larger, studio-produced cinema within the U.S.. Much like American popular music, the American film industry has had a profound effect on cinema across the world since the early 20th century. Its history is marked by four distinct periods: the silent era, *Classical Hollywood cinema*, *New Hollywood*, and the contemporary period (after 1980).

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History

Early development

The birth of cinema, as well as its radical development, can largely be traced back to the United States. The first recorded instance of photographs capturing and reproducing motion was Eadweard Muybridge's series of photographs of a running horse, which he captured in Palo Alto, California, using a set of still cameras placed in a row. Muybridge's accomplishment led inventors everywhere to attempt forming devices that would similar capture such motion. In the United States, Thomas Alva Edison was among the first to produce such a device, the kinetoscope, whose heavy-handed patent enforcement caused early filmmakers to look for alternatives.

In the United States, the first exhibitions of films for large audiences typically followed the intermissions in vaudeville shows. Entrepreneurs began travelling to exhibit their films, bringing to the world the first forays into dramatic filmmaking. The first huge success of American cinema, as well as the largest experimental achievement to its point, was The Great Train Robbery, directed by Edwin S. Porter.

Rise of Hollywood

In early 1910, director D.W. Griffith was sent by the Biograph Company to the west coast with his acting troop consisting of actors Blanche Sweet, Lillian Gish, Mary Pickford, Lionel Barrymore, and others. They started filming on a vacant lot near Georgia Street in downtown Los Angeles. The company decided while there to explore new territories and travelled several miles north to a little village that was friendly and enjoyed the movie company filming there. This place was called "*Hollywood*". Griffith then filmed the first movie ever shot in Hollywood, In Old California, a Biograph melodrama about California in the 1800s, while it belonged to Mexico. Biograph stayed there for months and made several films before returning to New York. After hearing about this wonderful place, in 1913 many movie-makers headed west to avoid the fees imposed by Thomas Edison, who owned patents on the movie-making process. In Los Angeles, California, the studios and Hollywood grew. Before World War I, movies were made in several U.S. cities, but filmmakers gravitated to southern California as the industry developed. They were attracted by the mild climate and reliable sunlight, which made it possible to film movies outdoors year-round, and by the varied scenery that was available. There are several starting points for American cinema, but it was Griffith's Birth of a Nation that pioneered the filmic vocabulary that still dominates celluoid to this day.

In the early 1900s, when the medium was new, many immigrants, particularly Jews, found employment in the U.S. film industry. Kept out of other occupations by religious prejudice, they were able to make their mark in a brand-new business: the exhibition of short films in storefront theaters called nickelodeons, after their admission price of a nickel (five

cents). Within a few years, ambitious men like Samuel Goldwyn, Carl Laemmle, Adolph Zukor, Louis B. Mayer, and the Warner Brothers (Harry, Albert, Samuel, and Jack) had switched to the production side of the business. Soon they were the heads of a new kind of enterprise: the *movie studio*. (It is worth noting that the US had at least one female director, producer and studio head in these early years, Alice Guy Blaché.) They also set the stage for the industry's internationalism; the industry is often accused of Amero-centric provincialism, but simultaneously employs a huge number of foreign-born talent: from Swedish actress Greta Garbo to Australian Nicole Kidman, from Hungarian director Michael Curtiz to Mexican director Alfonso Cuarón.

Other moviemakers arrived from Europe after World War I: directors like Ernst Lubitsch, Alfred Hitchcock, Fritz Lang, and Jean Renoir; and actors like Rudolph Valentino, Marlene Dietrich, Ronald Colman, and Charles Boyer. They joined a homegrown supply of actors-- lured west from the New York City stage after the introduction of sound films--to form one of the 20th century's most remarkable growth industries. At motion pictures' height of popularity in the mid-1940s, the studios were cranking out a total of about 400 movies a year, seen by an audience of 90 million Americans per week.

Golden Age of Hollywood

During the so-called *Golden Age of Hollywood*, which lasted from the virtual end of the silent era in the late 1920s to towards the end of the 1940s, movies issued from the Hollywood studios like the cars rolling off Henry Ford's assembly lines. No two movies were exactly the same, but most followed a formula: *Western*, slapstick comedy, *film noir*, *musical*, *animated cartoon*, biopic (biographical picture), etc, and the same creative teams often worked on films made by the same studio - for instance, Cedric Gibbons and Herbert Stothart always worked on MGM films, Alfred Newman worked at Twentieth Century Fox for twenty years, Cecil B. De Mille's films were almost all made at Paramount, director Henry King's films were mostly made for Twentieth-Century Fox, etc. And one could usually guess which studio made which film, largely because of the actors who appeared in it. Each studio had its own style and characteristic touches which made it possible to know this - a trait that does not exist today. Yet each movie was a little different, and, unlike the craftsmen who made cars, many of the people who made movies were artists. For example, To Have and Have Not (1944) is famous not only for the first pairing of actors Humphrey Bogart (1899-1957) and Lauren Bacall (1924-) but also for being written by two future winners of the Nobel Prize in Literature: Ernest Hemingway (1899-1961), author of the novel on which the script was nominally based, and William Faulkner (1897-1962), who worked on the screen adaptation.

Moviemaking was still a business, however, and motion picture companies made money by operating under the so-called studio system. The major studios kept thousands of people on salary--actors, producers, directors, writers, stuntmen, craftspersons, and technicians. And they owned hundreds of theaters in cities and towns across the nation--theaters that showed their films and that were always in need of fresh material.

Many film historians have remarked upon the many great works of cinema that emerged from this period of highly regimented filmmaking. One reason this was possible is that, with

so many movies being made, not every one had to be a big hit. A studio could gamble on a medium-budget feature with a good script and relatively unknown actors: Citizen Kane, directed by Orson Welles (1915-1985) and widely regarded as one of the *greatest movies of all time*, fits that description. In other cases, strong-willed directors like Howard Hawks (1896-1977) and Frank Capra (1897-1991) battled the studios in order to achieve their artistic visions. The apogee of the studio system may have been the year 1939, which saw the release of such classics as The Wizard of Oz, Gone with the Wind, Stagecoach, Mr. Smith Goes to Washington, Only Angels Have Wings, Ninotchka, and Midnight. Among the other films in the Golden Age period that remain classics to the present day: Casablanca, It's a Wonderful Life, the original King Kong, and Snow White and the Seven Dwarfs.

The studio system and the Golden Age of Hollywood itself succumbed to two forces in the late 1940s: (1) a federal antitrust action that separated the production of films from their exhibition; and (2) the advent of television. As a result of that antitrust act, actors and technical staff were gradually released from their contracts by movie studios. Now, each film made by a studio could have an entirely different cast and creative team, resulting in the gradual loss of all those "characteristics" which made MGM, Paramount, Universal, Columbia, RKO, and Twentieth-Century Fox films immediately identifiable. But certain movie people, such as Cecil B. DeMille, either remained contract artists till the end of their careers or used the same creative teams on their films, so that a DeMille film still looked like one whether it was made in 1932 or 1956, and John Ford's later Westerns were frequently as good as his earlier ones. The number of movies being made dropped sharply, even as the average budget soared, marking a change in strategy for the industry. Studios now aimed to produce entertainment that could not be offered by television: spectacular, larger-than-life productions, while others would lose the rights to their theatrical film libraries to other companies to sell to television.

Changing realities and television's rise

Though television broke the movie industry's hegemony in American entertainment, the rise of television would prove advantageous, in its way, to the movies. This is because public opinion about the quality of television content soon declined, and by contrast, cinema's status began to be regarded more and more as a serious art form as worthy of respect and study as the fine arts. This was complemented with the Miracle Decision in which the Supreme Court of the United States reversed its earlier position and stated that motion pictures were an artform entitled to the protection of the First amendment.

The 'New Hollywood' or Post-classical cinema

'*The New Hollywood*' and 'post-classical cinema' are terms used to describe the period following the decline of the studio system in the '50s and '60s and the end of the production code. It is defined by a greater tendency to dramatize such things as sexuality and violence, and by the rising importance of blockbuster movies.

'Post-classical cinema' is a term used to describe the changing methods of storytelling in the New Hollywood. It has been argued that new approaches to *drama* and characterization played upon audience expectations acquired in the classical/Golden Age period: chronology may be scrambled, storylines may feature "twist endings", and lines between the antagonist and protagonist may be blurred. The roots of post-classical storytelling may be seen in film noir, in Rebel Without a Cause (1955), and in Hitchcock's storyline-shattering Psycho.

Blockbusters

The drive to produce spectacle on the movie screen has largely shaped American cinema ever since. Spectacular epics which took advantage of new widescreen processes were increasingly popular from the 1950s onwards. Since then, American films have become increasingly divided into two categories: blockbusters and *independent films*. Studios have focused on relying on a handful of extremely expensive releases every year in order to remain profitable. Such blockbusters emphasize spectacle, star power, and high production value, all of which entail an enormous budget. Blockbusters typically rely upon star power and massive advertising to attract a huge audience. A successful blockbuster will attract an audience large enough to offset production costs and reap considerable profits. Such productions carry a subtantial risk of failure, and most studios release blockbusters that both over- and underperform in a year.

A major change to American filmmaking occurred during the 1970s when a new breed of young directors who had degrees from film schools and who had absorbed the techniques developed in Europe in the 1960s emerged. Directors like Francis Ford Coppola, George Lucas, Brian de Palma, Martin Scorsese, and Steven Spielberg came to produce fare that paid homage to the history of film, and developed upon existing genres and techniques. Their movies were often both critically acclaimed and successful at the box office. Coppola, Spielberg, and Lucas in particular are credited with shaping the blockbuster model in its current form, with the colossal successes of The Godfather, Jaws, and Star Wars Episode IV: A New Hope, respectively. These movies, which each set the all-time box office record during their releases, induced studios to focus even more heavily than before on trying to produce humongous hits.

Independent film

Studios supplement these movies with independent productions, made with small budgets and often independently of the studio corporation. Movies made in this manner typically emphasize high professional quality in terms of acting, directing, screenwriting, and other elements associated with production, and also upon creativity and innovation. These movies usually rely upon critical praise or niche marketing to garner an audience. Because of an independent film's low budgets, a successful independent film can have a high profit-to-cost ratio, while a failure will incur minimal losses, allowing for studios to sponsor dozens of such productions in addition to their high-stakes releases.

American independent cinema was revitalized in the late 1980s and early 1990s when another new generation of moviemakers, including Spike Lee, Steven Soderbergh, Kevin Smith, and Quentin Tarantino made movies like, respectively, Do the Right Thing, Sex, Lies, and Videotape, Clerks., and Pulp Fiction. In terms of directing, screenwriting, editing, and other elements, these movies were innovative and often irreverent, playing with and contradicting the conventions of Hollywood movies. Furthermore, their considerable financial successes and crossover into popular culture reestablished the commercial viability of independent film. Since then, the independent film industry has become more clearly defined and more influential in American cinema. Many of the major studios have capitalised on this by developing subsidiaries to produce similar films; for example Fox Searchlight Pictures.

To a lesser degree in the 2000s, film types that were previously considered to have only a minor presence in the mainstream movie market began to arise as more potent American box office draws. These include foreign-language films such as Crouching Tiger, Hidden Dragon and Hero and *documentary films* such as Super Size Me, March of the Penguins, and Michael Moore's Bowling for Columbine and Fahrenheit 9/11.

Rise of the home video market

The 1980s and 1990s saw another significant development. The full acceptance of video by studios opened a vast new business to exploit which allowed many acclaimed films which performed poorly in their theatrical to find success in the video market such as The Secret of NIMH and The Shawshank Redemption. It also saw the first generation of film makers with access to video tapes emerge. Directors such as Tarantino and P.T. Anderson had been able to view thousands of films and produced films with vast numbers of references and connections to previous works. This, along with the explosion of independent film and ever-decreasing costs for filmmaking, changed the landscape of American movie-making once again, and led a renaissance of filmmaking among Hollywood's lower and middle-classes—those without access to studio financial resources.

The rise of the DVD in the 21st century has quickly become even more profitable to studios and has led to an explosion of packaging extra scenes, extended versions, and commentary tracks with the films.

Notable figures in U.S. film

Significant American-born film directors include:
Quentin Tarantino
Woody Allen
Robert Altman
Hal Ashby
John Cassavetes
Francis Ford Coppola
Cecil B. DeMille
John Ford
Howard Hawks
George Roy Hill
John Huston
Jim Jarmusch
Stanley Kubrick
Spike Lee
Barry Levinson
George Lucas
Sidney Lumet
David Lynch
Joseph L. Mankiewicz
Leo McCarey
Alan J. Pakula
Arthur Penn
Sam Peckinpah
Sydney Pollack
Martin Scorsese
Steven Spielberg
Oliver Stone
Orson Welles
Robert Wise
Other iconic American *actors* include:
Fred Astaire
Marlon Brando
Robert De Niro
Dennis Hopper
James Cagney
Joan Crawford
Bette Davis
James Dean
Clint Eastwood (also notable as a director)
Henry Fonda
Jane Fonda

Harrison Ford
Clark Gable
Judy Garland
Gene Hackman
Tom Hanks
Katharine Hepburn
Dustin Hoffman
Samuel L. Jackson
Gene Kelly
Grace Kelly
Marilyn Monroe
Paul Newman
Jack Nicholson
Al Pacino
Gregory Peck
Sidney Poitier
Jimmy Stewart
Meryl Streep
Shirley Temple
Spencer Tracy
Denzel Washington
John Wayne

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See also

- [Academy Awards](#)

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Hollywood

[New Hollywood](#)

[Hollywood](#) is a district of the city of Los Angeles, California, U.S.A., situated northwest of Downtown. Due to its fame and identity as the historical center of *movie studios* and *stars*, the word "Hollywood" is often used as a metonym for the *American film and television industry*. Today much of the movie industry has dispersed into surrounding areas such as Burbank and the Westside, but significant ancillary industries (such as editing, effects, props, post-production, and lighting companies) remain in Hollywood.

Many historic Hollywood theaters are used as venues to premiere major theatrical releases, and host the *Academy Awards*. It is a popular destination for nightlife and tourism, and home to the Walk of Fame.

There is currently no official boundary of Hollywood (Los Angeles does not have official districts), but the *2002 secession movement* and the current *Neighborhood Council boundaries* can serve as guides. There is a sign at the northeast corner of Fairfax Avenue and Melrose Avenue indicating that one is entering Hollywood. Generally, Hollywood's southern border follows Melrose Avenue from Vermont Avenue west to Fairfax Avenue. From there, the boundary continues north on Fairfax, wrapping east around the separate City of West Hollywood along Willoughby Avenue then wrapping around on La Brea and heads west along Fountain Avenue before turning north again on Laurel Canyon Boulevard into the Hollywood Hills. The eastern boundary follows Vermont Avenue north from Melrose past Hollywood Boulevard to Franklin Avenue. From there, the border travels west along

Franklin to Western Avenue, and then north on Western into Griffith Park. Most of the hills between Laurel Canyon and Griffith Park are part of Hollywood. The commercial, cultural, and transportation center of Hollywood is the area where La Brea Avenue, Highland Avenue, Cahuenga Boulevard, and Vine Street intersect Hollywood Boulevard and Sunset Boulevard. The population of the district is estimated to be about 300,000.

As a portion of the City of Los Angeles, Hollywood does not have its own municipal government, but does have an appointed official that serves as "honorary mayor" for ceremonial purposes only. Currently, the "mayor" is Johnny Grant.

Contents

History

In 1853, one adobe hut stood on the site that became Hollywood. By 1870, an agricultural community flourished in the area with thriving crops. In the 1880s, Harvey Henderson Wilcox of Kansas, who made a fortune in real estate even though he had lost the use of his legs due to typhoid fever, and his wife, Daeida, moved to Los Angeles from Topeka. In 1886, Wilcox bought 160 acres (0.6 km^2) of land in the countryside to the west of the city at the foothills and the Cahuenga Pass.

Accounts of the name, Hollywood, coming from imported English holly then growing in the area are incorrect. The name in fact was coined by Daeida Wilcox. On a train trip to the east, Wilcox met a woman who spoke of her country home in Ohio named after a settlement of Dutch immigrants from Zwolle called "Hollywood". Daeida liked the sound of it and upon returning to Southern California, bestowed the name to the family ranch. A locally popular etymology is that the name Hollywood traces to the ample stands of native Toyon, or "California Holly," that cover the hillsides with clusters of bright red berries each winter.

Harvey Wilcox soon drew up a grid map for a town, which he filed with the county recorder's office on February 1, 1887, the first official appearance of the name Hollywood. With his wife as a constant advisor, he carved out Prospect Avenue (later Hollywood Boulevard) for the main street, lining it and the other wide dirt avenues with pepper trees, and began selling lots. Daeida raised money to build two churches, a school and a library. They imported some English holly because of the name Hollywood, but the bushes did not last.

By 1900, Hollywood also had a post office, a newspaper, a hotel and two markets, along with a population of 500 people. Los Angeles, with a population of 100,000 people at the

time, lay seven miles (11 km) east through the citrus groves. A single-track streetcar line ran down the middle of Prospect Avenue from Los Angeles, but service was infrequent and the trip took two hours. The old citrus fruit packing house would be converted into a livery stable, improving transportation for the inhabitants of Hollywood.

The first section of the famous Hollywood Hotel, the first major hotel in Hollywood, was opened in 1902 by a subdivider eager to sell residential lots among the lemon ranches then lining the foothills. Flanking the west side of Highland Avenue, the structure fronted on Prospect Avenue. Still a dusty, unpaved road, it was regularly graded and graveled.

Hollywood was incorporated as a municipality in 1903. Among the town ordinances was one prohibiting the sale of liquor except by pharmacists and one outlawing the driving of cattle through the streets in herds of more than two hundred. In 1904, a new trolley car track running from Los Angeles to Hollywood up Prospect Avenue was opened. The system was called "the Hollywood boulevard." It cut travel time to and from Los Angeles drastically.

By 1910, because of an ongoing struggle to secure an adequate water supply, the townsmen voted for Hollywood to be annexed into the City of Los Angeles, as the water system of the growing city had opened the Los Angeles Aqueduct and was piping water down from the Owens River in the Owens Valley. Another reason for the vote was that Hollywood could have access to drainage through Los Angeles' sewer system.

With annexation, the name of Prospect Avenue was changed to Hollywood Boulevard and all the street numbers in the new district changed. For example, 100 Prospect Avenue, at Vermont Avenue, became 6400 Hollywood Boulevard; and 100 Cahuenga Boulevard, at Hollywood Boulevard, changed to 1700 Cahuenga Boulevard.

Hollywood and the motion picture industry

Main article: Cinema of the United States

In the early 1900s, *motion picture* production companies from New York and New Jersey started moving to California because of the reliable weather. Although electric lights existed at that time, none were powerful enough to adequately expose film; the best source of illumination for movie production was natural sunlight. Besides the moderate, dry climate, they were also drawn to the state because of its open spaces and wide variety of natural scenery which could, of course, come in handy during film-making.

Another factor in Hollywood's development was its great distance from New Jersey, which made it more difficult for Thomas Edison to enforce his motion picture patents. At the time, Edison owned almost all of the patents relevant to motion picture production and, in the East, movie producers acting independently of Edison's Motion Picture Patents Company were often sued or enjoined by Edison and his agents. Thus, movie makers working on the West Coast could work unencumbered by Edison's control. If Edison sent agents to California, word would usually reach Los Angeles before the agents' arrival and the movie makers could simply escape to nearby Mexico.

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The first motion picture studio in the region was built in 1909 by the Selig Polyscope Company. The Selig studio was located in Edendale, just east of Hollywood. The first studio in Hollywood proper was Nestor Studios, founded in 1911 by Al Christie for David Horsley in an old building on the southeast corner of Sunset Boulevard and Gower Street. In the same year, another fifteen *Independents* settled in Hollywood. Creators of dreams began arriving by the thousands; cameras cranked away, capturing images of custard pies, bathing beauties, comedy and tragedy, villains leering, heroines with long curls and heroes to save the day; and they built a new world to replace the lemon groves.

Thus, the fame of Hollywood came from its identity with the movies and *movie stars*; and the word "Hollywood," a word that, when spoken in any country on Earth, evokes worlds, even galaxies of memories, came to be colloquially used to refer to the motion picture industry.

In 1913, Cecil B. DeMille, in association with Jesse Lasky, leased a barn with studio facilities on the southeast corner of Selma and Vine Streets from the Burns and Revier Studio and Laboratory, which had been established there. DeMille then began production of The Squaw Man (1914). It became known as the Lasky-DeMille Barn and is currently the location of the Hollywood Heritage Museum.

The Charlie Chaplin Studios, on the northeast corner of La Brea and De Longpre avenues just south of Sunset Boulevard, was built in 1917. It has had many owners after 1953, including Kling Studios, who produced the Superman TV series with George Reeves; by Red Skelton, who used the sound stages for his CBS TV variety show; and by CBS, which filmed the TV series Perry Mason with Raymond Burr there. It has also been owned by Herb Alpert's A&M Records and Tijuana Brass Enterprises. It is currently The Jim Henson Company, home of the Muppets. In 1969, The Los Angeles Cultural Heritage Board named the studio an historical cultural monument.

The famous Hollywood Sign originally read "Hollywoodland". It was erected in 1923 to advertise a new housing development in the hills above Hollywood. For several years, the sign was left to deteriorate. In 1949, the Hollywood Chamber of Commerce stepped in and offered to remove the last four letters and repair the rest.

The sign, located near the top of Mount Lee, is now a registered trademark and cannot be used without the permission of the Hollywood Chamber of Commerce, which also manages the venerable Walk of Fame.

The first *Academy Awards* presentation ceremony took place on May 16, 1929 during a banquet held in the Blossom Room of the Hollywood Roosevelt Hotel on Hollywood Boulevard. Tickets were USD $10.00 and there were 250 people in attendance.

Hollywood and the movie industry of the 1930s are described in P. G. Wodehouse's novel Laughing Gas (1936) and in Budd Schulberg's What Makes Sammy Run? (1941), and is

parodied in Terry Pratchett's novel Moving Pictures (1990), which is a takeoff of Singin' In The Rain.

From about 1930, five major "Hollywood" *movie studios* from all over the Los Angeles area, Paramount, RKO, 20th Century Fox, Metro-Goldwyn-Mayer and Warner Bros., owned large, grand theaters throughout the country for the exhibition of their movies. The period between the years 1927 (the effective end of the silent era) to 1948 is considered the age of the "Hollywood studio system", or, in a more common term, the Golden Age of Hollywood. In a landmark 1948 court decision, the United States Supreme Court ruled that movie studios could not own theaters and play only the movies produced by their studios and only with their movie stars. With that, an era of Hollywood history had unofficially ended. By the mid-1950s, when television proved a profitable enterprise that was here to stay, movie studios started to produce programming in that TV, which is still the norm today.

Modern Hollywood

On January 22, 1947, the first commercial TV station west of the Mississippi River, KTLA, began operating in Hollywood. In December of that year, the first Hollywood movie production was made for TV, The Public Prosecutor. And in the 1950s, music recording studios and offices began moving into Hollywood. Other businesses, however, continued to migrate to different parts of the Los Angeles area, primarily to Burbank. Much of the movie industry remained in Hollywood, although the district's outward appearance changed.

In 1952, CBS built CBS Television City on the corner of Fairfax Avenue and Beverly Boulevard on the former site of Gilmore Stadium. CBS's expansion into the Fairfax District pushed the unofficial boundary of Hollywood further south than it had been. CBS's slogan for the shows taped there was "From Television City in Hollywood..."

The famous Capitol Records building on Vine Street just north of Hollywood Boulevard was built in 1956. It is a recording studio not open to the public, but its unique circular design looks like a stack of old 45rpm vinyl records.

The now derelect lot at the corner of Hollywood Boulevard and Serrano Avenue was once the site of the illustrious Hollywood Professional School whose alumni reads like a Hollywood who's who of household "names".

The Hollywood Walk of Fame was created in 1958 and the first star was placed in 1960 as a tribute to artists working in the entertainment industry. Honorees receive a star based on career and lifetime achievements in motion pictures, live theatre, radio, television, and/or music, as well as their charitable and civic contributions.

In 1985, the Hollywood Boulevard commercial and entertainment district was officially listed in the National Register of Historic Places protecting important buildings and ensuring that the significance of Hollywood's past would always be a part of its future.

In June 1999, the long-awaited Hollywood extension of the Metro Red Line subway opened, running from Downtown Los Angeles to the Valley, with stops on Hollywood Boulevard at Western Avenue, at Vine Street and at Highland Avenue.

The Kodak Theatre, which opened in 2001 on Hollywood Boulevard at Highland Avenue, where the historic Hollywood Hotel once stood, has become the new home of the Oscars.

While motion picture production still occurs within the Hollywood district, most major studios are actually located elsewhere in the Los Angeles region. Paramount Studios is the only major studio still physically located within Hollywood. Other studios in the district include the aforementioned Jim Henson (formerly Chaplin) Studios, Sunset Gower Studios, and Raleigh Studios. Several local broadcasters such as KTLA also maintain studios there, while ABC still has a studio facility on Hollywood's east side; but most of that network's programming is now produced out of the Walt Disney Studios in Burbank. The Los Angeles ABC affiliate, KABC also moved to a new studio in Glendale, California.

In 2002, a number of Hollywood citizens began a campaign for the district to secede from Los Angeles and become, as it had been a century earlier, its own incorporated municipality. Secession supporters argued that the needs of their community were being ignored by the leaders of Los Angeles. In June of that year, the Los Angeles County Board of Supervisors placed secession referendums for both Hollywood and the Valley on the ballots for a "citywide election." To pass, they required the approval of a majority of voters in the proposed new municipality as well as a majority of voters in all of Los Angeles. In the November election, both referendums failed by wide margins in the citywide vote.

Runaways

A serious problem for Hollywood since the 1960s has been its attractiveness for desperate runaways. Every year, hundreds of runaway adolescents flee broken homes across North America and flock to Hollywood hoping to become *movie stars*, as portrayed by the lyrics of the 1960s Burt Bacharach song "Do You Know the Way to San Jose?" whose lyrics include the words: "All the stars / That never were / Are parking cars / And pumping gas." Such individuals soon discover that they have extremely slim chances of competing against professionally trained actors. Many of them end up sinking into homelessness, which is a problem in Hollywood for adults as well as youth.

Some return home, while others linger in Hollywood and join the prostitutes and panhandlers lining its boulevards; others go to Skid Row in Downtown Los Angeles; and yet others end up in the seamy underside of the entertainment business–the large pornography industry in the San Fernando Valley. This grim side of Hollywood was portrayed in Jackson Browne's 1980 song, "Boulevard", whose lyrics include reference to a notorious hustler hangout of the 1970s, with the words: "Down at the Golden Cup / They set the young ones up / Under the neon lights / Selling day for night." This phenomenon is also portrayed in the books of Charles Bukowski and pop artist Katy Rose additionally references it in the song "Overdrive" with the words: "They all come here to find a scene / But end up girls on methedrine / Naked on a TV screen."

Hollywood area neighborhoods

Beachwood Canyon
Franklin Hills
[Hollywood](#) East Hollywood

Hollywood Hills
Laurel Canyon
Little Armenia
Los Feliz
Melrose District
Mount Olympus
Sierra Vista
Sunset Strip
Spaulding Square
Thai Town
West Hollywood
Yucca Corridor

Education

Students who live in Hollywood are zoned to Gardner Elementary, Valley View Elementary School, Cherimoya Grammar School, Bancroft Middle, La Conte Middle and Hollywood High School.

For many years, the motion picture Industry had its own private Industry-run institution for child actors : HOLLYWOOD PROFESSIONAL SCHOOL.

The alumni of HPS reads like a veritable who's who of some of filmdom's greatest stars.

Landmarks and interesting spots

Hollywood Boulevard at Serrano Avenue (former site of) Hollywood Professional School
Amoeba Music
Blessed Sacrament Church
Bob Hope Square (Hollywood and Vine)
Capitol Records
CBS Columbia Square
Charlie Chaplin Studios
Cinerama Dome
Crossroads of the World
Grauman's Egyptian Theatre
El Capitan Theatre
Frederick's of Hollywood
Frolic Room
Gower Gulch
Grauman's Chinese Theater
Griffith Observatory
Griffith Park
Hollywood Athletic Club
Hollywood Bowl

Hollywood Forever Cemetery
Hollywood and Highland
Hollywood Heritage Museum
Hollywood High School
Hollywood Palace Theatre
Hollywood Palladium
Hollywood Roosevelt Hotel
Hollywood Sign
Hollywood Walk of Fame
Hollywood Wax Museum
Janes House
The Jester Comedy Club
KABC-TV
KCBS-TV
KCET
Knickerbocker Hotel
KNBC
Kodak Theatre
KTLA-TV
Lake Hollywood
Lasky-DeMille Barn
The Magic Castle
Masonic Temple
Max Factor Building
Metromedia Square (the former Fox Television Center and KTTV studios)
Musso & Frank's Grill
NBC Radio City Studios
Pantages Theatre
Paramount Studios
Pig 'N Whistle
Pink's Hot Dogs
The Prospect Studios (ABC Television Center)
Ripley's Believe It Or Not! Odditorium
Rock 'n' Roll Ralphs
Rock Walk
Sunset and Vine apartment complex
Sunset Gower Studios
William S. Hart Park
Yamishiro Restaurant

See also

- History of cinema

- [Cinema of the United States](#)
  - Hollywood-inspired names

New Hollywood

[New Hollywood](#) or post-*classical Hollywood* refers to the brief time between roughly 1967 (Bonnie and Clyde, The Graduate) and 1980 (Heaven's Gate) when a new generation of young, *cinema*-crazed filmmakers came to prominence in America, drastically changing not only the way Hollywood films were produced and marketed, but also the kinds of films that were made.

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Overview

In this ten year period, Hollywood was overrun by a new generation of *film school*-educated, counterculture-bred *actors*, *writers*, and, most importantly, *directors*. This group of people, dubbed the New Hollywood by the press (or, affectionately, the Movie Brats), destroyed the old, *film producer*-dominated Hollywood system of the past and injected movies with a jolt of freshness, energy, sexuality, and an obsessive passion for film itself. Often, their films featured anti-establishment political themes, use of rock music, and sexual freedom. Furthermore, many figures of the period openly admit to using drugs such as LSD and marijuana.

By the 1960s the Hollywood studio system was declining and seen to be out of touch with a large portion of its audience. Studios, in a defensive measure against the lure of television, had started churning out widescreen epics, escapist musical fantasies, and genre pictures that grew staler as the years went by. Nothing was reflecting the changing social mores of American society and the result was declining ticket sales. By the time the baby boomer generation was coming of age in the 1960s and 1970s, Old Hollywood was hemorrhaging money; they had no idea what the audience wanted.

European art films, the French New Wave, and Japanese cinema were all making a big splash in America--the huge market of disaffected youth found something of themselves when they saw movies like Michelangelo Antonioni's Blow-Up, with its oblique narrative structure and full-frontal female nudity. Studio heads were baffled. Unable to figure out what was happening, producers gradually handed power over to the directors and actors, many

of whom were mentored or directed by Roger Corman. This was when the Movie Brat generation broke in and Hollywood became an asylum that was truly run by the inmates.

The New Hollywood came crashing down with the release of Star Wars in 1977 and Jaws in 1975. With its unprecedented box-office success, Lucas' Star Wars, along with Spielberg's Jaws two years before, jumpstarted Hollywood's blockbuster mentality, effectively ending the New Hollywood reign of smaller, idiosyncratic, envelope-pushing films. Major corporations started buying up the Hollywood studios, viewing films as springboards for other money-making efforts (later dubbed "synergy"). Whereas the films of the New Hollywood typically emphisized character and story, the blockbuster mentality focused on high-concept premises, with greater concentration on tie-in merchandise (such as toys), spin-offs into other mediums (such as soundtracks featuring original music by popular stars or television a series based on the film), and numerous sequels. Several New Hollywood films--including The Last Picture Show, American Graffiti, The Exorcist and Chinatown--would later generate sequels as a result of this mentality, often to a less than enthusiastic reception.

The New Hollywood's ultimate demise came after a string of self-indulgent and excessive films which failed at the box office, including At Long Last Love, New York, New York, Sorcerer, and Popeye, culminating in the financial disaster of Michael Cimino's Heaven's Gate in 1980, which bankrupted United Artists studios, and resulted in its sale to Metro-Goldwyn-Mayer.

The exploits of the New Hollywood generation are infamously chronicled in the book Easy Riders, Raging Bulls by Peter Biskind.

Bibliography

Peter Biskind's Easy Riders, Raging Bulls

Categories: *Film*

Motion picture rating systems

A motion picture rating system is a method of giving moviegoers an idea of the suitability of a movie for children and/or adults in terms of issues such as sex, violence and profanity. A particular issued rating is called a certification. In some jurisdictions, they may impose legal obligations of refusing the entrance of children or minors to certain movies; in others, while there is no legal obligation to do so strictly speaking, movie theaters enforce the restrictions. Ratings are often given in lieu of censorship. Some people think that the ratings should be stronger. There is much debate in major countries as to whether ratings actually serve a valid function, or whether they simply entice young children to watch movies deemed inappropriate for them. This concept is known as the forbidden fruit phenomenon.

In some countries (e.g. Australia), an official government body decides on ratings; in other countries (e.g. the US), it is done by industry bodies with no official government status. However, in most countries, movies that are considered morally offensive have been banned or restricted.

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Argentina

The Institute of Film and Audiovisual Arts (Instituto de Cine y Artes Audiovisuales) through the Advisory Commission of Cinematographic Exhibition (Comisión Asesora de Exhibición Cinematográfica) uses the following system:

- Suitable for children
- ATP: Suitable for all ages
- 13: Suitable for 13-year-olds and over
- 16: Suitable for 16-year-olds and over
- 18: Suitable for 18-year-olds and over
- X: Sexually explicit

Australia

The Office of Film and Literature Classification Generally controls all ratings used on motion pictures. The OFLC is government run and funded. Australian States have the power to reclassify or ban movies if they wish to. Television advertising for Films over the MA15+ Rating is restricted to certain times of the day. The OFLC will also not "cut" or edit a movie, and films are rarely banned.

The ratings board is comprised of mostly liberal members, therefore the OFLC has a strong influence on "Informing your Choices", rather than "censoring." Thus very detailed content descriptions are used. Film Advertising is accompanied by a Colour Coding and a Specific Shape for each classification level. This is accompanied by information such as Low, Medium or Strong Coarse Language, Nudity, Sexual References, Horror and so on. However this is generally unstandardised and very detailed information such as "Suicide Themes" or "Racist Themes" and so forth can be included. The E Rating is used on films to do with things such as gardening, hobbies and other things which do not have a need to be classified. The

MA15+ rating is usually quite strictly upheld by cinemas (with ID needed for entry), however MA15+ movies can often be rented out or sold to under 15's from video stores. Movies holding an R rating or higher are very strictly controlled in who is allowed to view, buy or hire them.

Unrestricted:
- E - Exempt From Classification
- G - Suitable for All Ages.
- PG - Parental Guidance is Recommended for Young Viewers.
- M - Suitable for Mature Audiences

Restricted:
- MA15+ - Suitable for Mature Audiences Only - Persons Under 15 Must be accompanied by a parent or guardian.
- R18+ - Restricted to Adults 18 Years and Over
- X18+ - Restricted to Adults 18 Years and Over (ACT and NT Only) - Very Strong & Graphic Sex Scenes

Banned:
- RC - Refused Classification - Illegal to be Shown in Australia and its Territories.

It is illegal to exhibit, sell or import RC films. It is not however in general illegal to have them in one's possession without intent to sell. (Although some RC films, i.e. child pornography, are illegal to possess as well.)

Belgium

- KT - Kinderen Toegelaten (Kids allowed) - Suitable for all
- KNT - Kinderen Niet Toegelaten (Kids not allowed) - Unsuitable for children

Brazil

Movies are rated in Brazil by the DJCTQ, or Department of Justice, Rating, Titles and Qualification (Departamento de Justiça, Classificação, Títulos e Qualificação in Portuguese). No "parental guidance" ratings are used.

The DJCTQ uses the following system:
- Livre (General): This rating means that the film can be watched by anyone, and doesn't have any inappropriate content.
- 12 anos (12 years): This film is recommended for persons with or over 12 years of age. May contain little inappropriate language, sex insinuations, or mild violence.
- 14 anos (14 years): This film is recommended for persons with or over 14 years of age. May contain inappropriate language, sex insinuations and/or

mild sex with no nudity or the act being explicit shown, violence, mention to drug use.

- **16 anos** (16 years): This film is recommended for persons with or over 16 years of age. May contain strong language, sex insinuations and/or mild sex with or without mild nudity, strong violence, drug use.
- **18 anos** (18 years): This film is forbidden for people under 18 years of age. It may contain strong language, intense sex, strong nudity, strong violence, intense drug use. It is also used to rate *porn films*.

People under the minimum age intended by the rating can watch the movie accompanied by their parents, except for porn films. The films are rated by trained raters and more recently, the DJCTQ makes surveys to see if the people agree or not with the rating intended for a specific film.

Canada

Movie ratings in Canada are mostly a provincial responsibility, and each province will have its own legislation regarding exhibition and admission. There are currently six film classification offices rating movies in Canada, each an agency of a provincial government:

British Columbia Film Classification Office - also provides ratings for Saskatchewan
Alberta Film Ratings
Manitoba Film Classification Board
Ontario Film Review Board
Régie du cinéma Québec
Maritime Film Classification Board - run by the Nova Scotia Alcohol & Gaming Authority, it provides ratings for Nova Scotia, New Brunswick and Prince Edward Island

The province of Saskatchewan has a Film and Video Classification Board, but it uses ratings provided by British Columbia. Newfoundland has no classification office or system. A source notes that "Newfoundland theatres and video store operators are not required by legislation to use ratings, many theatres in Newfoundland use the classifications assigned by the Maritime Film Board in Nova Scotia". Of the three Canadian territories, Yukon uses the BC ratings, while Nunavut and the Northwest Territories use Alberta ratings.

Canadian ratings outside Quebec

In the past there were a wide range of rating categories and practices in the various provinces. However, the five rating systems outside Quebec now all use categories and logos derived from the Canadian Home Video Rating System. In general, the categories are:

- **G** - General - Suitable for viewing by all ages.
- PG - Parental Guidance
- **14A** - Suitable for viewing by persons 14 years of age or older. Persons under 14 must be accompanied by an adult.

- **18A** - Suitable for viewing by persons 18 years of age or older. Persons under 18 must be accompanied by an adult.
- **R** - **Restricted** - Admittance restricted to persons 18 years of age or older.
- **A** - **Adult** - Admittance restricted to persons 18 years of age or older. Contains predominantly sexually explicit activity.

Alberta and British Columbia adopted this system in 1997. Manitoba and Ontario adopted it in 2003. Nova Scotia adopted it in April 2005.

There is also a common stock of Information Pieces ("Frightening Scenes", "Coarse Language", etc), although boards may have additional qualifiers.

Each board is responsible for assigning a rating to films, and while most movies will likely obtain the same rating, there can be differences. For instance, Bernardo Bertolucci's The Dreamers was rated R in Alberta, Manitoba and Ontario but only 18A in British Columbia and 16+ in Quebec (it was NC-17 in the USA). Blade: Trinity received a 14A in British Columbia and an 18A in Alberta, Manitoba and Ontario. Also, the NC-17 rated Bad Education received the relatively mild 13+ in Quebec and 14 in Nova Scotia (with the rest of Canada rating it 18A and R).

Since Canada receives much American advertising concerning film ratings, it should be noted that the American MPAA "R" rating is similar to the Canadian "18A" category (under-18s admitted with adult accompaniment). The Canadian "R" category would be similar to the American NC-17 rating.

For home video purposes, a single Canadian Home Video Rating System rating consisting of an average of the participating provincial ratings is displayed on retail packages, although various provinces may have rules on display and sale, especially for the R and A categories.

Quebec system

In Quebec the Régie du Cinéma rates films and videos.
- **G**. (Visa général) -- May be viewed, rented or purchased by persons of all ages. A classification of "Visa général" means that the film so classified is unlikely to disturb an average viewer. It in no way indicates that the film is considered to be "suitable" for children. Only a "for children" notice would indicate that such a film would be appropriate for younger viewers.
- **13+**. (13 ans+) -- May be viewed, rented or purchased by persons 13 years of age or over. Children 12 years of age and under may be admitted to a public showing of the film, but only if accompanied by an adult aged 16 or older. When rating a film as 13+, the examiners consider: certain scenes of violence (senseless destruction, physical harm, graphic violence, etc.); the representation of sexuality (extremely detailed intimate scenes, sexual relationships promoting dominance or disturbing situations, etc.); certain themes (suicide, family break-ups, mental instability, marginal behaviour, etc.).
- **16+**. (16 ans+) -- May be viewed, rented or purchased by persons 16 years of age or over. These films may contain complex sequences, including

violent or erotic elements, as well as certain problematic situations encountered by adults. However, the examiners are required to conduct a rigorous evaluation when considering the following; detailed and complacent images of unwarranted or sustained violence; particularly troubling images; the manner in which sexuality is depicted.

- **18+**. (18 ans+) -- May be viewed, rented or purchased by persons 18 years of age or over. Films reserved for adults most often deal primarily with the representation of explicit sexual encounters. They may also be extremely violent, showing scenes of hyperrealistic cruelty, torture and horror.

The ratings are sometimes accompanied by indications which specify the dominant characteristic of the film. These may prove quite useful when the classification alone does not provide sufficient information.

For children, Associated with a "Visa général" rating, this indication means that the film is particularly suitable for young children.

Not suitable for young children, Associated with a "Visa général" rating, this indication warns that the film may be disturbing to children under eight years of age.

Coarse language, Accompanies a rating of "13 years and over," "16 years and over", or "18 years and over." This indication means that the film contains coarse or obscene language.

Eroticism, Accompanies a rating of "13 years and over", "16 years and over", or "18 years and over." This indication specifies that the film contains enough visual elements pertaining to sexuality to make this one of its dominant characteristics.

Violence, Accompanies a rating of "13 years and over", "16 years and over", or "18 years and over." This indication means that violence is one of the dominant aspects of the film.

Horror, Accompanies a rating of "13 years and over", "16 years and over", or "18 years and over." This indication warns that the film is strongly characterized by scenes aimed at provoking disgust, repulsion or fear, such as those showing mutilated bodies.

Explicit sexuality, Only accompanies the classification of "18 years and over." This indication signifies that the film essentially contains scenes of real and explicit sexual activity. In the retail video industry, the presence of this indication requires the storeowner to place the film in a separate adults only room or the entire store must be off limits to minors e.g. a sex shop.

Chile

The Council of Cinematographic Classification (Consejo de Calificación Cinematográfica) uses the following system:

- **TE** - All audiences
- **7** - Inappropriate for children under 7
- **14** - Inappropriate for children under 14
- **18** - Suitable for people aged 18 and over

Subcategories

- 18/S - Suitable for people aged 18 and over with sexually explicit content. This indication signifies that the film essentially contains scenes of real and explicit sexual activity. Replaces the old X rating.
- 18/V - Suitable for people aged 18 and over with extreme violence

Colombia

As of June 22, 2005, the Ministry of Culture issued its new rating system. The classifications are:

- T: for general audiences.
- 7: for movies suitable for people aged 7 and above.
- 12: for movies suitable for people aged 12 and above.
- 15: for movies suitable for people aged 15 and above.
- 18: for movies suitable for people aged 18 and above.
- x: for pornographic movies.

Denmark

The Media Council for Children and Young People uses the following classifications.

- A Approval of the film for general admittance.
- 7 Approval of the film for general admittance, but not recommended for children under the age of 7.
- 11 Approval of the film for admittance of children from the age of 11.
- 15 Approval of the film for admittance of children from the age of 15.

Children who have turned 7 are allowed admission to all films if accompanied by an adult (a person turned 18). Consequently it is the responsibility of the parents to ensure that their children do not watch violent and hard-core pornographic films.

Films accessible to the public do not have to be classified by the Media Council but consequently must be labeled as 15 -Approval of the film for admittance of children from the age of 15 – no matter the harmlessness of the film.

Finland

The Finnish Board of Film Classification has a film classification system under which films are classified into one of the following categories:

- S - for everyone
- K-7 - for people aged 7 years and above
- K-11 - for people aged 11 years and above
- K-15 - for people aged 15 years and above
- K-18 - for people aged 18 years and above

- **KK** - Banned due to criminal content such as child pornography or authentic violence as entertainment.

A person two years younger than the given rating is permitted to see a film in a movie theater when accompanied by an adult. This rule does not apply to the K-18 rating.

Only material intended to be accessible to minors (those below 18 years of age) is subject to mandatory inspection. A proper notification is sufficient for adult material. However, the board has the right to inspect material suspected of violating laws or material which was not properly notified.

France

Prior to showing in theaters, a license must be obtained from the Ministry of Culture. Upon the advice of the commission pertaining to cinema movies, the minister decides either not to grant the license (a very rare occurrence), or to grant a license among the 6 following:

- **U** valid for all audiences;
- **-12** unsuitable for minors under 12 or forbidden in cinemas for under 12s;
- **-16** unsuitable for minors under 16 or forbidden in cinemas for under 16s;
- **-18** unsuitable for minors under 18 or forbidden in cinemas for under 18s.

In practice, the ministry always follows the decision of the commission.

In addition, the movie may be considered "pornographic or inciting to violence" (colloquially referred to as "*X-rated*"). In this case, it bears high taxation and may only be shown in specific theaters, which are now few in France. This classification is not used for merely violent movies, or movies containing mere erotic scenes.

Classifications, as all administrative decisions, may be appealed before the courts (Conseil d'État at litigation). A highly publicized example of this is the movie Baise-moi, containing scenes of graphic sex and violence; it was initially not rated "pornographic or inciting to violence", but associations sued and obtained the "X classification".

__Related link:__ __movie classifications (in French)__

Germany

The Freiwillige Selbstkontrolle der Filmwirtschaft (Voluntary Self-Control of the Film Business, FSK) has a film classification system under which films are classified into one of the following categories -

- Freigegeben ohne Altersbeschränkung (FSK o.A.): for all ages
    - **FSK 6**: no one under 6 years admitted
    - **FSK 12**: people 12 or older admitted, children between 6 and 11 only when accompanied by parent or legal guardian
    - **FSK 16**: people 16 or older admitted

- **FSK 18**: only adults (18 or older) admitted. Replaced by Keine Jugendfreigabe.
- Keine Jugendfreigabe: *"no youth admitted"*, only adults.
  - **SPIO/JK**: checked for possible violation against applicable law. Not rated by the FSK. It's legal to sell such a title to a person which is 18 or older.

All movies not submitted to the FSK including movies classified SPIO/JK may additionally be put on the German "list of youth-endangering media" if considered endangering to youth by the federal institute in charge of such listing. This means a ban on all advertising, import, export, or mailing of such material; anything that could make the mere existence of such a movie known to a minor is basically illegal.

Child pornography is altogether illegal to trade or to own. Approximately 300 extremely violent films, such as the first and the second part of Texas Chainsaw Massacre or Sam Raimi's The Evil Dead, have been confiscated from dealers and distributors. However, all copies of such confiscated versions owned for personal use are legal to possess for adults. As with ratings in other countries, movies may be re-edited to achieve lower ratings, if a lower rating is preferred by the distributor. Sometimes the FSK refuses to rate movies even in the highest rating Keine Jugendfreigabe, mostly due to excessive violence. This means that even no youth admitted rated movies may be cut as compared to foreign releases. FSK rated movies are exempt from all blacklisting measures of the government. Since foreign versions of movies are always considered unrated, even if the German release of the same movie has been rated no age limit, mail-ordering DVDs from outside the European Union will frequently get them confiscated by customs officials, no matter how harmless the content.

Hong Kong

The Film Censorship Authority in Hong Kong has a film classification system under which films are classified into one of the following categories -
- **I** suitable for all ages
- **IIA** not suitable for children
- **IIB** not suitable for young persons and children
- **III** for persons aged 18 or above only

While Categories I, IIA and IIB are advisory in nature, the age restriction (18 or above) for Category III films is strictly enforced.

Apart from films, packaging of Category III videotapes and laser discs and advertising materials of Category III films must be approved by the Film Censorship Authority (FCA) before they can be published or publicly displayed. Category III films generally contain sexually explicit or pornographic content.

Iceland

Kvikmyndaskoðun Íslands was started in 1932. Since 1997 the board does not edit movies. Movies are classified with the following ratings

- L: Suitable for all
- LH: Not suitable for very young viewers (video only)
- 10: Passed only for persons 10 and over (theatrical only)
- 12: Passed only for persons 12 and over
- 14: Passed only for persons 14 and over (theatrical only)
- 16: Passed only for persons 16 and over
- AB: Banned

India

In India, the Indian Film Censor Board classifies films into three categories:
- U — Universal: Suitable for all ages
- U/A — Universal with adult/parent guidance. Unsuitable for those under 12.
- A — Adult: Can be viewed only by those above 18

Indonesia

Motion pictures shown in Indonesia must undergo reviewing by the Indonesian Film Censor Board (Lembaga Sensor Film). *(Lembaga Sensor Film).* Other than issuing certificates, the LSF also reviews and issues permits for film-related advertising, such as movie trailers and posters. LSF has the authority to cut scenes from films. Certificates are issued based on the following categories:
- SU - 'Semua Umur' - All/General
- BO - 'Bimbingan Orangtua' - Parental Guidance
- R - 'Remaja' - Teen
- D - 'Dewasa' - Mature

Ireland

The Irish Film Censor's Office (IFCO) under which theatrical films are placed into one of the following categories:
- G - 'General' - Suitable for viewing by anyone.
- PG - 'Parental Guidance' - Parental guidance is recommended for children under the age of 12.
- 12A - 'Parent supervision required for children under 12' - A person over 18 years of age must accompany a child under the age of 12 when seeing a film theatrically. This is very similar to the 12A certificate that the BBFC introduced in August 2002.
- 15A - 'Parent supervision required for children under 15' - A much stronger warning that, although the film may be unsuitable for a child under the

age of 15 watching alone, a child with an adult may be admitted to the film's screening.

- **16** - Films classified in this category are considered to be suitable for persons of sixteen or over. Children under this age cannot be admitted to screenings. Violent content and depiction of violence may be stronger than in films designated 15A.
- **18** - 'Adults only' - The film is suitable only for adults. A person under this age will not be admitted. 9 Songs in October 2004 became the first film featuring explicit sex scenes to receive a certificate.

Films without certification are not ipso facto banned and have been shown at *film festivals* and *arthouse* clubs such as the Irish Film Institute.

For video releases (VHS and DVD), categories G, PG and 18 share the same meanings as above, however, there is no 16, and categories 12 and 15 are mandatory, not advisory.

Italy

- **T** - all admitted (equivalent to the MPAA G or BBFC U)
- **VM14** - no one under the age of 14 admitted
- **VM18** - no one under the age of 18 admitted

Japan

Eirin has a film classification system under which films are classified into one of the following categories:

- **General**: General audience, all ages admitted. Applied to The Castle of Cagliostro in 2000 and Plot of the Fuma Clan in 2003, both Lupin III movies or OVAs themselves.
- **PG-12**: Some material may be inappropriate for children under the age of 12. Parental or adult accompaniment recommended. This has been applied to the majority of Lupin III movies.
- **R-15**: No one under 15 admitted. The film contains adult themes, strong language, violence, and/or sex, etc. which is inappropriate for people under 15. Applied to all movies in the Dollars Trilogy by Sergio Leone.
- **R-18**: No one under 18 admitted. The film contains adult themes, detailed violence, explicit sex, sexual violence, and/or drug use, etc. which are unsuitable for people under 18.

Malaysia

In Malaysia, the Ministry of Information (Kementerian Penerangan Malaysia) ruled out movie ratings either for all persons or for persons above 18. The rating system specifies

movies restricted for persons below 18. However, in movies with excessive scenes, the excessive scenes will be cut off the film, or the motion picture itself (eg. 'Daredevil') will be banned in Malaysia.

- U (Umum) (General in Malay Language) - General viewing for all ages.
- 18SG - Movies for persons above 18 with non-excessive violent/horrifying scenes.
- 18SX - Movies for persons above 18 with non-excessive sex scenes or drug use.
- 18PA - Movies for persons above 18 with religious/political/counter-culture/mature thematic elements.
- 18PL - Movies for persons above 18 with the combination of two or more elements (18SG, 18SX or 18PA).

Mexico

The General Directorate of Radio, Television and Cinematography (in Spanish, Dirección General de Radio, Televisión y Cinematografía, or RTC*[1]*) is the issuer of ratings for television programs (although only one channel in Mexico explicitly shows the classification on each program, channel 22 Cultural Television) and motion pictures. The RTC is a dependency of the Department of State (Secretaría de Gobernación*[2]*. It has its own classification system, as follows:

- AA Informative-only rating: Specially suited for the interests of children under 7. No (or minimum) violence, no drug nor sexual content (may include affective and friendly scenes) under this rating. (e.g., cartoons).
- A Informative-only rating: General Audience. Suited for all audience, but not in the special interest of children under 7. Minimum or no violence, sexual or drug use content. Suited for children under 12.
- B Informative-only rating: For teenagers 12 or over. Parental guidance suggested. Minimum and specifically motivated non extreme violence, may contain suggestive sexual conducts, but non-explicit content. Nudity might be present, but not in an erotic or degrading way. Drug use is present, but not during consumption. And drugs are treated with negative consequences. Dirty language might be present, but not extreme verbal violence.
- B-15 Informative-only rating: For teenagers 15 or over. More explicit content than B rating, but no extreme violence, explicit sexual and drug conducts, and non extreme verbal violence. Drug use must not be propitiated.
- C Restrictive rating: For adults over 18. High degree of violence (including cruelty), explicit sex, drug use and addictive content. Language is needed for the narrative purposes.
- D Restrictive rating: Adult-only movies. Commonly known as X-rated. Most or unique content is: explicit sex, profanity or high degree of violence.

The Netherlands

In the Netherlands, the Kijkwijzer system is used.
Unrestricted:

- **AL** Suitable for all ages.
- **6** Not recommended for viewers younger than 6 years. Replaced the older **MG6**, where parental guidance was recommended for viewers younger than 6 years.
- **9** Special rating, first used for Harry Potter and the Prisoner of Azkaban. Not recommended for viewers younger than 9 years, because of very frightening elements.
- **12** Not recommended for viewers younger than 12 years.

Restricted:

- **16** Movie shops/cinemas aren't allowed to show these movies to people younger than 16 years.

Mostly, these icons are used along with other symbols, displaying if a movie contains violence, sexual content, frightening scenes, discriminating language, drug use, or coarse language.

New Zealand

The Films, Videos, and Publications Classification Act 1993 Act gives the Office of Film and Literature Classification (New Zealand) the power to classify publications into three categories: unrestricted, restricted, and "objectionable" or banned. Unrestricted films are assigned a green or yellow rating label. Restricted films are assigned a red classification label. The common labels in each category are as follows:
Unrestricted films:

- **G** Suitable for all.
- **PG** Parental guidance recommended for younger viewers.
- **M** Mature; Suitable for people 16 years or older. Parental decision whether to let children watch a particular film

Restricted films:

- **R13** Restricted to 13 year-olds and older
- **R15** Restricted to 15 year-olds and older
- **R16** Restricted to 16 year-olds and older
- **R18** Restricted to 18 year-olds and older
- **R** A special restriction (details of the restriction noted to the right of the label). Equivalent to the old 'RP' classification.

All films, videos, DVDs, and computer games with restricted content, must carry a label before being offered for supply or exhibited to the public.

Some films like Irreversible are banned on video but not banned for cinema or film festivals.

The Office of Film and Literature Classification's homepage:

Norway

In Norway all movies have to be approved by Medietilsynet (The Norwegian Media Authority) (formerly Filmtilsynet), a government agency, to be exhibited commercially.

Movies are rated using the following classifications:

- **Alle** (all ages)
- 7
- 11
- 15
- 18

Films rated 7, 11 or 15 may also be seen by children accompanied by a parent or adult guardian if the child has turned 4, 8 or 12 years, respectively. In addition to the ratings, the board indicates if a movie is suitable for children, families, youths or adults. A film may be given a rating even though it is intended for an older age group, e.g. an "A" film might be intended for adults if it does not contain material unsuitable for young children.

The board also indicates if a rating is "hard". A "hard" 11/15 rating is usually indicated by the text "not advised for children/youths under 11/15" ("frarådes barn/ungdom under 11/15 år"), however this does not affect if children under the given age are allowed to see the film if accompanied. In 2000 a Board of Appeal was established. Prior to this the ratings board could choose to reclassify a film.

Philippines

- **G(P)** - General patronage
- **PG-13** - Parental guidance for children under 13
- **R-13** - Restricted to persons 13 years of age and older
- **R-18** - Restricted to persons 18 years of age and older
- **X** - Not for public viewing

Portugal

Movies are rated in Portugal by the Comissão de Classificação de Espectáculos of the Ministry of Culture. This organization also rates Theater, other types of shows like circus, music concerts, Opera and Dance shows. It is also responsible for the rating of Video Releases.

Movies are rated using the following classifications:

- **M/4** For persons of age 4 and above. Content with this rating should be of short duration and easy understandment and it should not provoke fear and/or collide with the sense of fantasy of this age.
- **M/6** For persons of age 6 and above.

- **M/12** For persons of age 12 and above. This rating is for content that due to its length and complexity, can provoke in younger viewers fatigue and psychiatric trauma. Younger viewers must be accompanied by an adult.
- **M/16** For persons of age 16 and above. This rating is for content that explores, in excessive terms, aspects of sexuality, physical and psychic violence. Younger viewers must be accompanied by an adult.
- **M/18** For persons of age 18 and above. This rating is for content of pornographic nature and/or that explores pathological forms of physical and psychic violence. Younger viewers must be accompanied by an adult, although if they are too young, the person responsible for admission into movie theaters can deny entrance.

Special classifications

These classifications can be added to the previous ones:
- **Pornographic** (M/18-P) Generic characteristics: content is considered pornographic if it contains: a) exploitation of situations to try to arouse the spectator; b) low aesthetic quality. Specific characteristics: the first level (hardcore: content that presents a very thorough demonstration of real sexual acts being perpetrated, with the exhibition of genitalia); the second level (softcore: content that presents a very insistent and thorough demonstration of simulated sexual acts).
- **Quality** (M/4-Q, M/6-Q, M/12-Q, M/16-Q, M/18-Q) Content that, due to its artistic, thematic, educational and technical aspects deserve this attribute.

Singapore

The Media Development Authority revised the film ratings in Singapore on March 29, 2004. The new film ratings are below.
- **G** General
- **PG** Parental Guidance
- **NC16** No Children under 16, for persons 16 years and above
- **M18** Mature 18, for persons 18 years and above
- **R21** Restricted 21, for persons 21 years and above

G and PG generally has no restrictions on age and most audiences are admitted. Regulation on the presence of adults for PG rated shows are advised but not strictly enforced. (The NC16 rating was issued with the release of Saving Private Ryan, which couldn't be passed as a PG film due to the violence present in the film, but lacked an adult theme to be rated R(A). Ratings from 1998 are different than those above. See below.)

NC16, M18 and R21 groups are restricted to only persons of the specified age or above of the particular group. No persons under the specified age would be admitted as the identity

cards have to be checked before the person is allowed to enter the cinema. Once a movie is rated R21, the movie will be banned from DVD or VCD sales.

Before 29 March 2004, these were the film ratings for all movies.

- G General
- PG Parental Guidance
- NC16 No Children under 16 years old
- R(A) Restricted (Artistic), restricted to persons 21 years and above.

South Africa

- A : Suitable for all
- G : Parental guidance
- 10 : Not suitable for children under the age of 10 years
- 13 : Not suitable for children under the age of 13 years
- 16 : Not suitable for children under the age of 16 years
- 18 : Not suitable for persons under the age of 18 years

South Korea

- All - Suitable for all audiences
- 7 - Suitable for audiences 7 and over
- 12 - Suitable for audiences 12 and over
- 15 - Suitable for audiences 15 and over
- 18 - Suitable for audiences 18 and over

Spain

The Ministry of Culture (Ministerio de Cultura) troughout the Institute of Cinematography and Audiovisual Arts (Instituto de la Cinematografía y de las Artes Audiovisuales) rates the films and video releases.

- TP - Suitable for all ages
- 7 - Suitable for those aged 7 and over
- 13 - Suitable for those aged 13 and over
- 15 - Suitable for those aged 15 and over (available only in some autonomous communities)
- 16 - Suitable for those aged 16 and over (available only in some autonomous communities)
- 18 - Suitable for those aged 18 and over
- X - Pornography

Spain is subdivided in 17 autonomous communities, each with their own ratings.

Sweden

Statens biografbyrå (SBB) (the Swedish National Board of Film Censors) reviews the content of all films or pre-recorded video recordings (videograms) prior to showing at a public gathering or entertainment (subject to some exceptions), in accordance with law SFS 1990:886. It is a criminal offense to hire or sell videos containing unlawful depictions of violence, and to hire out or sell videos depicting realistic violence to children below the age of 15.

The following categories are used by the SBB:
- Suitable for all ages
- 7 years Suitable for children of at least 7 years of age. Younger children are not admitted unless accompanied by an adult 18 or older.
- 11 years Suitable for children of at least 11 years of age. Children of at least 7 years of age are admitted if accompanied by an adult 18 or older.
- 15 years No one under 15 years of age admitted.

Switzerland

- Btl - Universal. Suitable for all
- 7 - No one under the age of 7 admitted
- 12 - No one under the age of 12 admitted
- 16 - No one under the age of 16 admitted
- 18 - No one under the age of 18 admitted

Switzerland is split into 23 cantons, each with their own ratings. The entries above are for the cantons of Vaud and Geneva. The cantons of Switzerland are as follows:

Aargau, Appenzell, Basel, Bern, Fribourg, Genève, Glarus, Grischun, Jura, Luzern, Neuchâtel, Sangt-Gallen, Schaffhausen, Schwyz, Solothurn, Thurgau, Ticino, Unterwalden, Uri, Valais, Vaud, Zug and Zürich.

Taiwan

- General audiences category abbreviated as "G" (nM(n)) - General audiences may all view.
- Protected category abbreviated as "P" (Ýw(w)) - Children under 6 years old must not view. Children aged at least 6 but less than 12 require guidance of accompanying parents, teachers, or adult relatives to view.
- Parental guidance category abbreviated as "PG" (()) - Children under 12 years old must not view. People aged at least 12 but less than 18 require attentive guidance of parents or teachers to view.
- Restricted category abbreviated as "R" (P6(P)) - People under 18 years old must not view.

An advertisement of a film uses a single Chinese character surrounded by a square to show what category it is. English abbreviations used here are for information only as they are not used in Taiwan.

United Kingdom

The British Board of Film Classification (BBFC) rates both motion pictures and videos. Local authorities are responsible for accepting and enforcing the BBFC's recommended ratings for cinema showings, whereas those for videos are legally binding.

The current BBFC system is:

- Uc (Universal Children) Suitable for all but especially for young children (video only).
- U (Universal) Suitable for all.
- PG All ages admitted, but Parental Guidance is recommended. It is the board's policy that movies rated "PG" should not disturb a child of about 8 years of age or older; however, "parents are advised to consider whether the content may upset young or more sensitive children."
- 12A/12 No one under 12 years of age may see a "12A" film (unless accompanied by an adult) in a cinema or rent or buy a "12" video. "12A" was introduced in 2002, and was first used for Spiderman.
- 15 No one under 15 years of age may see a "15" film or rent or buy a "15" video.
- 18 Suitable only for adults. No one under 18 years of age may see an "18" film or rent or buy an "18" video.
- R18 To be supplied only in licensed sex shops or cinemas to adults of not less than 18 years of age.

Videos deemed by their distributors to be exempt under the Video Recordings Act 1984 (typically specialist content such as sporting highlights, fitness videos, nature films, etc.) may bear the mark E (for exempt), though this is not a rating and the BBFC does not maintain a symbol.

United States

In the United States, the Motion Picture Association of America (MPAA), through the Classification and Rating Administration (CARA) issues ratings for movies. The system was instituted in 1968 and is voluntary; however, most movie theater chains will not show unrated domestic films.

The ratings as they exist in 2006 are:

- G - General Audience - All ages admitted.
- PG - Parental guidance suggested - Some material may not be suitable for young children.

- PG-13 - Parents strongly cautioned - Some material may be inappropriate for children under 13.
- R - Restricted - Under 17 requires accompanying parent or adult guardian.
- NC-17 - No one 17 and under admitted (18 and older ONLY)
- NR or Not Rated - Not an MPAA rating. Used for independent or foreign films that are in limited release and have not been submitted to the MPAA for a rating classification. Also used by a film that is soon to be released and has *trailers* out for promotional purposes, but has not yet received a final rating. Advertisements for films with a pending rating contain the notice "This film is not yet rated". Most films released before 1968 carry this policy.

For history and more details, see MPAA film rating system.

CARA uses a demographically-balanced board of parents, who determine what the rating of a film should be.

Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

X-rated

X-rated (also known as X certificate or X classification) is a *film rating* indicating strong adult content, typically sexual content and nudity, or violence.

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- 1 Australia
- 2 France
- 3 United Kingdom
- 4 United States
- 5 Notable X-rated films
- 6 See also

Australia

In Australia, X-rated is a legal term. The Office of Film and Literature Classification (OFLC), a government institution, issues ratings for all movies and television shows sold or aired. Movies showing explicit, non-simulated sex are rated "X". "X" rated movies are not

permitted to be sold in most States, but possession of such movies is legal and they are sold in the Australian Capital Territory; the constitution forbids restraint in goods and trade between the States, so they are available in all States by mail-order. An attempt to change the classification ratings such that some of the material in the "X" category would be banned and the remainder would be available under the new category "NVE" (an abbreviation for Non-Violent Erotica), failed in the Senate partly due to the belief of some Senators that the new categories were less restrictive than the old.

France

Films may be shown in theaters in France only after classification by an administrative commission of the ministry of Culture. In 1975, the X classification (officially: "pornographic or violence-inciting movies") was created for pornographic movies, or movies with successions of scenes of graphic violence. The commission has some leeway in classification, it may for instance take into account the artistic qualities of a movie not to count it pornographic.

Movies with a X rating may only be shown in specific theaters (which hardly exist nowadays in France); they bear special taxes and tax rates, including a 33% tax on revenue.

In 2000, some conservative associations sued the government for granting the movie Baise-moi, which contained graphic, realistic scenes of sex and violence, a non-X classification. The Conseil d'État at litigation ruled that the movie should have been rated X. The decision was highly controversial and some suggested changing the law.

United Kingdom

In the United Kingdom, the X certificate was issued between 1951 and 1982 by the British Board of Film Censors. It was introduced as a result of the Wheare Report on film censorship. From 1951 to 1970, it meant "Suitable for those aged 16 and over", and from 1970 to 1982 it was redefined as meaning "Suitable for those aged 18 and over". The X certificate was replaced in 1982 by the 18 certificate and the R18 certificate on some movies.

United States

In the United States, the X-rating originally referred to a non-trademarked rating that indicated a film contained content unsuitable for minors such as extreme violence or explicit sex and thus was for adults only.

When the MPAA film rating system was instituted in 1968 in the U.S., the X-rating was given to a film by the MPAA if submitted to them or, due to its non-trademarked status, it could be self-applied to a film by a distributor who knew beforehand that their film contained content unsuitable for minors. In the late 1960s to mid 1980s, several mainstream films were released with an X-rating such as Midnight Cowboy and A Clockwork Orange.

Because the X-rating was not trademarked, anybody could apply it to their films, including pornographers, which many began to do in the 1970s. As pornography began to become chic and more legally tolerated, pornographers placed an X-rating on their films to emphasize the adult nature of them. Some even started using multiple X's (i.e. XX, XXX, etc.) to give the impression that their film contained more graphic sexual content than the simple X-rating. Nothing beyond the simple X-rating was ever officially recognized by the MPAA.

Because of the heavy use of the X-rating by pornographers, it became associated largely with pornographic films and thus non-pornographic films given a X-rating would have fewer theaters willing to book them and fewer avenues for advertising. This led to a number of films being released unrated sometimes with a warning that the film contained content for adults only. In response, the MPAA eventually agreed to a new NC-17 rating that would be trademarked and thus could only be applied by the MPAA itself.

Notable X-rated films

- The 1968 film Greetings, directed by Brian De Palma, and starring Robert De Niro in his first film role, was the first film to receive an X rating in the United States. It has since been re-rated R.
- Midnight Cowboy is the only X-rated film ever to win the Academy Award for Best Picture. At the time the X-rating did not have the stigma it later took on. Midnight Cowboy has also been deemed "culturally significant" by the Library of Congress and selected for preservation in the United States National Film Registry. Due to a degree of relaxation in attitudes regarding sex in film, the film has since been re-rated R.
- A Clockwork Orange originally received an X rating for its nudity and graphic sex scenes. Today, many critics recognize it as one of Stanley Kubrick's most important films. The uncut version of the film has been released on DVD with an R rating.
- Because filmmaker Melvin Van Peebles had refused to submit his film Sweet Sweetback's Baadasssss Song to the MPAA, it received an automatic X rating. The film was released with the tagline "Rated X by an All White Jury" because of this fact. It was re-rated R in the mid-90s.
- Ralph Bakshi's Fritz the Cat, released in 1972, was the first *animated film* to receive an X rating in the United States, promoted with the tagline "He's X Rated and Animated!" The material in the film itself wasn't *pornographic*, and the film was later released with an "Unrated" mark on VHS and DVD.
- 1974's The Street Fighter, starring Sonny Chiba, was the first film to receive an X rating for violence in the United States.

See also

- Motion picture rating systems
- Pornographic movie

Categories: Motion picture rating systems

Movements in cinema

Dogme 95

Dogme 95 (in English: Dogma 95) is an avant-garde filmmaking movement started in 1995 by the Danish directors Lars von Trier, Thomas Vinterberg, Kristian Levring, and Søren Kragh-Jacobsen. This movement is sometimes known as the Dogme 95 Collective or the Dogme Brethren.

Contents

- 1 Background
- 2 Goals and Rules

Background

The Dogme movement was announced on 22 March 1995 at Le cinéma vers son deuxième siècle conference in Paris, where the cinema world's elite gathered to celebrate the first century of motion pictures and contemplate the uncertain future of commercial cinema. Lars von Trier was called upon to speak about the future of film but instead showered a bemused audience with red pamphlets announcing the Dogme 95 movement. In 1995 cinema was at an uncertain point in its history because it was (and still is) threatened by the impending age of digital film technology. Digital technology means that the cost of film production, exhibition and distribution is reduced, and production processes and distribution systems speeded up. This, in turn, means that non-*Hollywood* filmmakers can potentially compete with Hollywood in terms of making films and getting them to their audiences. In this industrial climate, then, Dogme hailed itself as 'a rescue action!'

Goals and Rules

The goal of the Dogme collective is to purify filmmaking by refusing expensive and spectacular special effects, postproduction modifications and other gimmicks. The emphasis on purity forces the filmmakers to focus on the actual story and on the actors' performances. The audience may also be more engaged as they do not have overproduction to alienate them from the narrative, themes and mood. To this end, Lars von Trier and Thomas Vinterberg produced ten rules that any Dogme film must conform to. These rules, referred to as the Vow of Chastity, are as follows:

1. Filming must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being filmed).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; filming must take place where the action takes place.)
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The final picture must be transferred to the Academy 35mm film, with an aspect ratio of 4:3, that is, not widescreen. (Originally, the requirement was that the film had to be filmed on Academy 35mm film, but the rule was relaxed to allow low-budget productions.)
10. The *director* must not be credited.

These rules have been both circumvented and broken, from the first Dogme film. For instance, in The Idiots, a musician provided background music off-camera, and Thomas Vinterberg "confessed" to having covered a window during the shooting of one scene in The Celebration (Festen), which is both bringing a prop onto the set and using special lighting. As mentioned on the Dogme 95 website, it's up to the director of the movie to interpret the rules.

In certain cases, the titles of Dogme films are superfluous, since they are also referred to by numbers. The spirit of the Dogme technique influenced Lars von Trier's film Breaking the Waves, although it is not a Dogme film. The first of the Dogme films was Vinterberg's 1998 film Festen, which is also known as Dogme #1. Festen was highly acclaimed by many critics, and won the Jury Prize at the Cannes Film Festival that year. Von Trier's only Dogme film, Idioterne (The Idiots, or Dogme #2), was less successful. Since those two original films were released, other directors have participated in the creation of Dogme films. For example, the American director Harmony Korine created the movie Julien Donkey-Boy which is also known as Dogme #6.

For more information, see *www.dogme95.dk*.

In response to the criticism, von Trier and Vinterberg have both stated that they just wanted to establish a new extreme. "In a business of extremely high budgets, we figured we should balance the dynamic as much as possible."

Categories: Movements in cinema
Dogme 95 | French New Wave | German Expressionism | Italian neorealism | Postmodernist film | Remodernist Film

French New Wave

The New Wave (French: la Nouvelle Vague) was a blanket term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced (in part) by *Italian Neorealism*. Although never a formally organized movement, the New Wave filmmakers were linked by their self-conscious rejection of classical cinematic form and their spirit of youthful iconoclasm. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm.

Some of the most prominent pioneers among the group, including François Truffaut, Jean-Luc Godard, Eric Rohmer, Claude Chabrol and Jacques Rivette, began as critics for the famous film magazine Cahiers du cinéma. Co-founder and theorist André Bazin was a prominent source of influence for the movement. By means of criticism and editorialization, they laid the groundwork for a surge of concepts which in later decades of film study (originally in the 1970s) was coined as the auteur theory. It holds that the director is the "author" of his movies, with a personal signature visible from film to film. They praised movies by Jean Renoir and Jean Vigo, and made then-radical cases for the artistic distinction and greatness of Hollywood studio directors such as John Ford, Alfred Hitchcock and Nicholas Ray. The beginning of the New Wave was to some extent an exercise by the Cahiers writers in applying this philosophy to the world by directing movies themselves. Chabrol's Le Beau Serge (1958) is generally credited as the first New Wave feature. Truffaut, with his The 400 Blows (1959) and Godard, with Breathless (1960) had unexpected international successes, both critical and financial, that turned the world's attention to the actitivities of the New Wave and enabled the movement to flourish. Other directors active at the time although not necessarily part of the core Cahiers crew included Louis Malle, Alain Resnais, Agnès Varda, and Jacques Demy.

Contents

Origins of the Movement

When asked where New Wave began, most will point to a famous film journal named Cahiers du Cinéma. In fact, Chabrol, Eric Rohmer, Jacques Rivette, and others tied closely to the ideas of the movement began as critics for this journal, and used publishing as a lead in to what would soon become a wider attack on the classic 'literary' style of French film. French New Wave was "in style" roughly between 1958 and 1964, although popular New Wave work existed as late as 1973. When understanding the basis for New Wave it is vital to recognize the socio-economic forces at play shortly after World War II. A politically and financially drained France tended to fall back to those old traditions which were so popular at the time before war broke out. One such tradition was that of straight narrative cinema, specifically classical French film. The movement has its roots deep in rebellion against this over-reliance on past forms, especially those in which the audience must submit to a dictatorial plot-line derived from old and played-out materials. New Wave critics and directors studied the work of these and other classics. They did not reject them, but rather found a new outlet for the same creative energies. The low-budget approach helped film-makers get at the essential art form and find what, to them, was a much more comfortable and honest form of production. Interestingly, Charlie Chaplin, Alfred Hitchcock, Orson Welles, and many B-film directors were held up in admiration while standard Hollywood films, those bound by traditional narrative flow, were strongly criticized.

Film Techniques

The movies featured hitherto unprecedented methods of expression, such as seven-minute tracking shots (like the famous traffic jam sequence in Godard's Le weekend). Also, these movies featured existential themes, such as the stressing of the individual and the acceptance of the absurdity of human existence.

Lightweight cameras, lights and sound equipment allowed the New Wave directors to shoot in the streets, rather than in studios. This fluid camera motion became a trademark of the movement, with shots often following characters down the Paris streets. Many of the French New Wave films were produced on extremely small budgets. Often they were shot in a friends' apartment, and used the director's friends as the cast and crew. Directors were also forced to improvise with equipment (for example, using a shopping cart for tracking shots). The cost of film was also a major concern; thus, efforts to save film turned into stylistic innovations: for example, in Jean-Luc Godard's Breathless (A Bout de Souffle), several scenes feature jump cuts, as they were filmed in one long take: parts that didn't work were simply cut right from the middle of the take, a purposeful stylistic decision.

The cinematic stylings of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that go beyond the common 180º axis. The camera was used not to mesmerize the audience with elaborate narrative and illusory images, but to play with and break past the common expectations of cinema. The techniques used to shock the audience out of submission and awe are in fact so direct and unsubtle that Jean-Luc Godard, one of the most widely known New Wave filmmakers, has

historically been accused of having contempt for his audience. His stylistic approach can be seen as a desperate struggle against the mainstream cinema of the time, or a degrading attack on the viewer's naivete. Either way, the challenging awareness represented by this movement may still be found in cinema today. Effects that now seem either trite or commonplace, such as a character stepping out of her role in order to address the audience directly, were radically innovative at the time. Classic French cinema adhered to the principles of strong narrative, creating what Godard described as an oppressive and deterministic aesthetic of plot. In contrast, New Wave filmmakers made no attempts to suspend the viewer's disbelief; in fact, they took steps to ensure he/she was constantly reminded that a film is nothing more than a sequence of moving images, no matter how clever the use of light and shadow. The result is a set of oddly disjointed scenes without attempt at unity; or an actor whose character changes from one scene to the next; or sets in which onlookers accidentally make their way onto camera along with extras, who in fact were hired to do just the same. At the heart of New Wave technique is the issue of money and production value. In the context of social and economic troubles of a post-WWII France, filmmakers sought low-budget alternatives to the usual production methods. The jump cut, for example, was often used to make up for the high-cost of film. Half necessity and half vision, New Wave directors used all that they had available to channel their artistic visions directly to the theatre.

Lasting Effects

The style had an impact on *American movies* as well. After Arthur Penn's Bonnie and Clyde (1967) the New Hollywood directors (e.g. Altman, Coppola, De Palma, Polanski and Scorsese) of the late 1960s/early 1970s made movies inspired by their European (and in particular French) counterparts. The latest American directors who admit a serious influence of the French New Wave are Quentin Tarantino (named his production company A Band Apart after a Godard movie) and Wes Anderson.

Today, one can easily draw ties between New Wave cinema and the avant garde, as well as experimental film, all of which are still present in the culture of cinema. Together they lend an aspect of maturity to the art of film, which in its infancy clung warily to well-structured narrative. Hollywood today is no less bound by the oppressive reliance on necessarily connected sequences and logical story-lines, but a clear divide can be drawn. On one side one has the entertainment which might be gleamed by allowing oneself to fall victim to an entrancing stream of image and sound. This is one allure of cinema, in which the viewer can lose herself in a new world, giving herself to the director and producer's visions. On the opposite side, there are those films that challenge the audience to think, engage and interact in a way that entertainment simply does not. By challenging the need for strict narrative, these films gain a more direct connection between viewer and director, and often represent a deeper insight regarding the true nature of the medium of film. While it is clear which side the banks and studios are on, the audience has resisted making up its mind. Why have one or the other, one might ask, when in fact cinema can very easily accommodate many different approaches?

Major and Minor Figures

Jean-Luc Godard
François Truffaut
Claude Chabrol
Jacques Rivette
Eric Rohmer
Jean Eustache

See also

- Remodernist Film

German Expressionism

German Expressionism, also referred to as Expressionism in filmmaking, developed in Germany (especially Berlin) during the 1920s. During the period of recovery following World War I, the German film industry was booming, but because of the hard economic times filmmakers found it difficult to create movies that could compare with the lush, extravagant features coming from Hollywood. The filmmakers of the German UFA studio developed their own style, by using symbolism and mise en scène to insert mood and deeper meaning into a movie.

The first Expressionist films, notably The Cabinet of Dr. Caligari (1920), The Golem (1915), and Nosferatu (1922) were highly symbolic and deliberately surrealistic portrayals of filmed stories. The dada movement was sweeping across the artistic world in the early 1920s, and the various European cultures of the time had embraced an ethic of change, and a willingness to look to the future by experimenting with bold, new ideas and artistic styles. The first Expressionist films made up for a lack of lavish budgets by using set designs with wildly non-realistic, geometrically absurd sets, along with designs painted on walls and floors to represent lights, shadows, and objects. The plots and stories of the Expressionist films often dealt with madness, insanity, betrayal, and other "intellectual" topics (as opposed to standard action-adventure and romantic films); the German name for this type of storytelling was called kammerspielfilm. Later films often categorized as part of the brief history of German Expressionism include Metropolis (1927) and M (1931), both directed by Fritz Lang.

The extreme non-realism of Expressionism was a brief-lived fad, however, and it faded away (along with Dadaism) after only a few years. However, the themes of Expressionism were integrated into later films of the 1920s and 1930s, resulting in an artistic control over the placement of scenery, light, and shadow to enhance the mood of a film. This dark, moody school of filmmaking was brought to America when the Nazis gained power and a number of German filmmakers emigrated to *Hollywood*. They found a number of American movie studios willing to embrace them, and several of the German directors and cameramen flourished, producing a repertoire of Hollywood films that had a profound effect on the medium of film as a whole.

Two genres that were especially influenced by Expressionism were the **horror film** and **film noir**. Carl Laemmle and Universal Studios had made a name for themselves by producing such famous *horror films* of the silent era as Lon Chaney's The Phantom of the Opera. German emigrees such as Karl Freund (the cinematographer for Dracula in 1931) set the style and mood of the Universal monster movies of the 1930s with their dark and artistically designed sets, providing the benchmark for later generations of horror films. Meanwhile, such directors as Fritz Lang and Michael Curtiz introduced the Expressionist style to the crime dramas of the 1940s, influencing a further line of filmmakers and taking Expressionism through the years.

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German Expressionist Film Today

Ambitious adaptations of the style are depicted throughout the contemporary filmography of director Tim Burton. His 1992 film Batman Returns is often cited as a modern attempt to capture the essence of German Expressionism. The angular building designs and severe-looking city squares of Gotham City evoke the loom and menace present in Lang's Metropolis. One may even notice the link between the evil character of Max Shreck, portrayed by Christopher Walken, and Nosferatu's leading star.

Burton's influences are most obvious through his fairy tale suburban landscape in Edward Scissorhands . The appearance of the titular Edward Scissorhands none too accidentally reflects the look of Caligari's somnambulist servant. Burton casts a kind of unease in his candy-colored suburb, where the tension is visually unmasked through Edward and his gothic castle perched above the houses. Burton subverts the Caligari nightmare with his own narrative branding, casting the garish "somnambulist" as the hero, and the villagers as the villains.

Woody Allen's 1992 film, Shadows and Fog, is a pastiche of expressionism, taking cues from several films, such as the plot of M (1931 film) and the look of Nosferatu.

The film version of Sin City (2005) is also cited as a return to the style although its look owes more to emulating the original graphic novels.

Ties to Other Media

Expressionism as a movement spanned across media to include theater, architecture, music, painting, and sculpture, as well. Architecture, in particular, serves as an iconic way to bring the inner emotions of the individual into the public sphere, and therefore is most closely tied to the concepts of German Expressionism, but film extends the visual strengths of architecture into a more compelling, natural format. Many critics see a direct tie between cinema and architecture of the time, in the sense that the sets and scene artwork of expressionist films often reveal buildings of sharp angles, great heights, and crowded environments, such as the frequently shown Tower of Babel in Fritz Lang's Metropolis.

German Expressionism is also associated with artists such as Käthe Kollwitz

Categories: Film theory | Movements in cinema
Dogme 95 | French New Wave | German Expressionism | Italian neorealism | Postmodernist film | Remodernist Film

Italian neorealism

Italian neorealism is a film movement which started in 1943 with Ossessione and ended in 1952 with Umberto D.

The movement is characterized by stories set amongst the poor and working class, filmed in long takes on location, frequently using nonprofessional actors for secondary and sometimes primary roles. Italian neorealist films mostly contend with the difficult economical and moral conditions of postwar Italy, reflecting the changes in the Italian psyche and the conditions of everyday life: defeat, poverty, and desperation. Because Cinecittà (a complex of studios in Rome--the center of commercial filmmaking in Italy since 1936) was occupied by refugees, films were shot outdoors, amidst devastation.

The movement was developed by a circle of film critics that revolved around the magazine Cinema, including Michelangelo Antonioni, Luchino Visconti, Gianni Puccini, Giuseppe De Santis, and Pietro Ingrao. Largely prevented from writing about politics (the editor-in-chief of the magazine was none other than Vittorio Mussolini, son of Benito Mussolini), the critics attacked the telefono bianco films that dominated the industry at the time. As a counter to the poor quality of mainstream films, some of the critics felt that Italian cinema should turn to the realist writers from the turn of the century.

The neorealists were heavily influenced by French poetic realism. Indeed, both Michelangelo Antonioni and Luchino Visconti had worked closely with Jean Renoir. Additionally, many of the filmmakers involved in neorealism developed their skills working on calligraphist films (though the short-lived movement was markedly different from neorealism). Elements of neorealism are also found in the films of Alessandro Blasetti and

the documentary-style films of Francesco De Robertis. Two of the most significant precursors of neorealism are Toni (Renoir, 1935) and 1860 (Blasetti, 1934).

There are a number of traits that make neorealism distinct. Neorealist films are generally filmed with nonprofessional actors (though, in a number of cases, well known actors were cast in leading roles, playing strongly against their normal character types in front of a background populated by local people rather than extras brought in for the film). They are shot almost exclusively on location, mostly in poor neighborhoods and in the countryside. The subject matter involves life among the impoverished and the working class. Realism is always emphasized, and performances are mostly constructed from scenes of people performing fairly mundane and quotidian activities, completely devoid of the self-consciousness that amateur acting usually entails. Neorealist films generally feature children in major roles, though their roles are frequently more observational than participatory.

Neorealism was first introduced to the world in 1946 with Roma, città aperta (Rome, Open City), which was the first major film to come out in Italy after the war. Despite containing many elements extraneous to the principles of neorealism, it depicted clearly the struggle of normal Italian people to live from day to day under the extraordinary difficulties of the German occupation of Rome, consciously doing what they can to resist the occupation. The children play a key role in this, and their presence at the end of the film is indicative of their role in neorealism as a whole: as observers of the difficulties of today who hold the key to the future.

At the height of neorealism, in 1948, Luchino Visconti adapted I malavoglia, a novel by Giovanni Verga, written at the height of the 19th century realist verismo movement (in many ways the basis for neorealism, which is therefore sometimes referred to as neoverismo), bringing the story to a modern setting, which resulted in remarkably little change in either the plot or the tone. The resulting film, La Terra trema, (The Earth Trembles) starred only non-professional actors and was filmed in the same village (Aci Trezza) as the novel was set in. Because the local dialect differed so much from the Italian spoken in Rome and the other major cities, the film had to be subtitled even in its domestic release. The celebrated 1952 film Umberto D., by Vittorio De Sica, about an elderly, impoverished retired civil servant struggling to make ends meet is often cited as a classic neo-realist effort.

Italian neorealism has had as deep and broad an impact on the history of cinema as any of the most significant movements in film. Federico Fellini, Michelangelo Antonioni, and Luchino Visconti, three of the most important and celebrated filmmakers of all time began their careers in neorealism, and brought elements of it with them through their careers. The *French New Wave* critics celebrated neorealism and incorporated much of it in their own movement. Other movements in The United States, Poland, Japan, The United Kingdom and elsewhere developed many of the ideas first articulated by the neorealists. Some of the most notable neo-realist influenced films were the popular *"spaghetti westerns"* directed by Sergio Leone in the mid-1960s, which spawned many subsequent imitators.

Some of Pier Paolo Pasolini's works in the 1970s were considered part of a new neorealist sub-genre, even if Pasolini's attention to picaresque was this time openly declared and evident. The neorealist content would then be in an accessory description, spectacular and perhaps documentary, of some elements of true common life in Italy during and after the so-called economic "boom" of the 1960s.

In recent times other movies have been produced that deeply recall the neorealist canons, including works by Gianni Amelio and others. Arguably, something of neorealism can be found in most Italian cinema and often also in TV fiction.

Italian neorealism was inspired by French *cinéma vérité* (and deeply inspired the *French New Wave*), German Kammerspiel, and influenced the U.S. *documentary* movement and the Polish Film School. Its effects can be seen as recently as the Danish *Dogme 95* movement.

Significant works in Italian neorealism

Precursors and influences:
The works of Giovanni Verga
1860 (Alessandro Blasetti, 1934)
Toni (Jean Renoir, 1935)
La Nave bianca (Francesco De Robertis, 1941)
Cristo si è Fermato a Eboli (novel, Carlo Levi, 1947)
Main works:
Ossessione (Luchino Visconti, 1943)
Roma, città aperta (Roberto Rossellini, 1945)
Sciuscià (Vittorio De Sica, 1946)
Paisà (Rossellini, 1946)
Germania anno zero (Rossellini, 1948)
Ladri di biciclette (De Sica, 1948)
La Terra trema (Visconti, 1948)
Stromboli (Rossellini, 1950)
Umberto D. (De Sica, 1952)

Categories: Movements in cinema
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Postmodernist film

Postmodernist film describes the ideas of postmodernism in *film*. Postmodernism in film can loosely be used to describe a film in which the audience's suspension of disbelief is destroyed, or at the very least toyed with, in order to free the audiences appreciation of the work, and the creators means with which to express it. The cornerstones of conventional narrative structure and characterisation are changed and even turned on their head in order to create a work who's internal logic forms it's means of expression.

Though a popular movement in theatre, particularly with Bertolt Brecht's epic theatre and his verfremsdungeffekt, post modernist film didn't break into the mainstream until the

advent of the French New Wave in the 1950's and 60's, with such films as Jean-Luc Godard's À bout de souffle. Luis Buñuel and Salvador Dalí's 1928 surrealist short Un Chien Andalou could be argued as a post modernist film however it's extreme deconstruction of structure and character make it's meaning almost entirely arbitrary, and thus to still convey some desired meaning post modernist films still maintain some conventional elements in order for the audience to grasp them. Two such examples are Jane Campion's Two Friends, in which the story of two school girls is showed in episodic segments arranged in reverse order; and Karel Reisz's The French Lieutenant's Woman, in which the story being played out on the screen is mirrored in the private lives of the actors playing it, which we also see. By making small but significant changes to the conventions of cinema the artificiality of the experience and the world presented is emphasised in the audience's mind, in order to remove them from the conventional emotional bonds they have to the subject matter, and to give them a new view of it. Another popular example is Michael Winterbottom's 24 Hour Party People in which the character based on Tony Wilson frequently breaks out of the constructed world of the film and talks directly to the audience straight through the camera lense. Although jarring in effect it works well as much of the characters pre-occupation is with breaking out of the cultural and economic constructions of the world he is living in.

The antithesis of post modern cinema is *remodernist film* in which the emphasis is back on a subjective emotional connection to the film. Remodernism rejects Post-Modernism because of its "failure to answer or address any important issues of being a human being".**[1]** One such remodernist film is Jesse Richards short Shooting at the Moon.

These two styles of film making need not be mutually exclusive however, which shows how post modernism has been absorbed into the modern lexicon of film makers, and has become just another way to explore themes and characters.

An interesting combination of post modernism and remodernism is Scot McPhie's In My Image, which is remodernist in its style but post modernist in its sensibilites. Conventions of character and narrative structure are maintained, but the major themes of religion and colonisation are tackled in a classically post modern way. In one scene an idealist barrister cross-examines a converted New Guinean highlander over his new found religious beliefs, by deconstructing the role of language in meaning, and ultimately belief itself. However in the film's dénouement the post modern thematic arguments are cast away for a humanist respect of the characters for one another, regardless of their beliefs.

Categories: *Film*

Dogme 95 | French New Wave | German Expressionism | Italian neorealism | Postmodernist film | Remodernist Film

Film production

Backlot | Breaking down the script | Cameo appearance | Camera dolly | Clapperboard | Closing credits | Development hell | Feature film | Film budgeting | Film crew | Film finance | Film industry | Filming location | Filmmaking | Footage | Front projection effect | Greenlight | Hollywood accounting | Movie ranch | Option | Pan and scan | Post-production | Pre-production | Previsualization | Principal photography | Screen test | Screenplay | Second unit | Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Film production is the process by which a motion picture film is created, from initial development to distribution. The process varies somewhat from country to country and from production company to production company, particularly for independent films. The stages include (very broadly):

Development:
- Script development, or purchase of a *screenplay*
- Rewriting the screenplay (repeat)—see *development hell*
- Financing

Pre-production:

- Budgeting
  - Scheduling
  - Casting
  - Rehearsals
  - Set construction
  - Location scouting

Production:
- Principal photography
- In-camera special effects

Post-production:

- Film editing
- Visual effects
- Musical scoring
- Sound editing
- Sound effects

Distribution and Exhibition:
- Marketing

Merchandising

See also

- Filmmaking
- Hollywood
- Independent films

Categories: *Filming*

Backlot

A backlot is an area behind or adjoining a *movie studio* with permanent exterior sets for outdoor scenes in *motion picture* and/or television productions.

Some movie studios build a wide variety of sets on the backlot, which can be modified for different purposes as need requires and "dressed" to resemble any time period or look. These sets include everything from mountains, forests, ships, canals, jungle lagoons, country lanes, gas stations, town squares, a fountain, a church, a swimming pool, and small town settings from anywhere in the United States or the world, as well as streets from the Old West, to whole modern day city blocks from such places as New York City, Paris, Berlin, London, et cetera. There are streets that comprise an assortment of architectural styles, Victorian to suburban homes, and 19th century-style townhouses that encircle a central park with trees. An example of this is "Forty Acres" in Culver City, California or, in the case of Universal Studios, the home of Norman Bates from the Hitchcock movie Psycho.

The shells, or facades, on a studio backlot are usually constructed with three sides and a roof, often missing the back wall and/or one of the side walls. The interior is an unfinished space, with no rooms, and from the back of the structure one can see the electrical wires, pipes, beams and scaffolding, which are fully exposed. Ladders are usually built into the structure, allowing performers to climb to an upper-floor window or the roof to do scenes. Not all the buildings and houses are shells, however. Some are closed in with a fourth wall. When not otherwise in use, they double as storage facilities for lighting and other production equipment. When in use, the structures are dressed by adding doors, window treatments and landscaping. L-shaped temporary walls are placed inside of doors to give the illusion of an interior. When not in use, however, the structures are usually stripped of their curtains, et cetera.

Mel Brooks' Blazing Saddles offers a rare look into the Warner Bros. backlot, with scenes spilling off the Laramie Street set into various stages and eventually out of Gate 3 onto Olive Blvd. in Burbank, CA while television shows such as Moonlighting and It's Garry Shandling's Show also broke the Fourth wall and gave audiences a peek of life on the other side of the camera.

All the sets on a studio backlot are built so that what looks large or as if it covers miles of ground on the big or small screen, in reality only takes up a few acres of the backlot.

See also

- Cinema
- History of cinema
- Sound stage

Categories: Film production

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Breaking down the script

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The process of breaking down the script occurs after the *producer* reads through the *screenplay* once. Then he or she goes back and marks certain elements that need to be taken care of before *production*, or even *pre-production* can begin.

Marking 1/8's

Each scene, as per slug line, is measured into 1/8's of a page by its number of inches. Most pages of a screenplay are eight inches, so each inch is an 1/8, even if a page exceeds eight inches. The number of 1/8's is then marked in the top left corner of the scene, and circled. If a scene lasts longer than eight 1/8's, it is converted to 1. So, a scene lasting twelve 1/8's is marked 1 4/8.

Marking elements

To ease future production, the producer marks the elements found in each scene. This process repeats for each new scene. By the end, the producer will be able to see which scenes need which elements, and can begin to schedule accordingly. The film industry has a standard for color coding:

Element color codes

Element	Color	Description
Cast	red	Any speaking actor
Extra (Atmosphere)	green	Any extra or group of extras needed for the background.
Extra (Silent bits)	yellow	Any extra needed to perform specifically, but has no lines.
Stunts	orange	Any stunt that may require a *stunt double*, or stunt coordinator.
Special Effects	blue	Any *special effect* required.
Props	purple	All objects important to the script, or used by an actor.
Vehicles/Animals	pink	Any vehicles, and all animals, especially if it requires an animal trainer.
Sound Effects/Music	brown	Sounds or music requiring specific use on set. Not sounds added in during *post*.
Wardrobe	circle	Specific costumes needed for production, and also for continuity if a costume gets ripped up, or dirtied throughout the movie.
Make-up/Hair	asterisk	Any make-up or hair attention needed. Common for scars and blood.
Special Equipment	box	If a scene requires the use of more uncommon equipment, (e.g. crane, underwater camera, etc.).
Production Notes	underline	For all other questions about how a scene will go, or confusion about how something happens.

Categories: Film production | Filming Backlot | Breaking down the script | Cameo appearance | Camera dolly | Clapperboard | Closing credits | Development hell | Feature film | Film budgeting | Film crew | Film finance | Film industry | Filming location | Filmmaking | Footage | Front projection effect | Greenlight | Hollywood accounting | Movie ranch | Option | Pan and scan | Post-production | Pre-production | Previsualization | Principal photography | Screen test | Screenplay | Second unit | Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Cameo appearance

A cameo role or cameo appearance (often just "cameo") is a brief appearance of a well-known person in a work of the performing arts, such as plays, *films* and television. Such a role need not be filled by an actor: short appearances by *film directors*, politicians, athletes, and other celebrities are common.

Cameos are often uncredited due to their brevity or because of a perceived mismatch between the celebrity's stature and the film or TV show he or she is appearing in. Many are

publicity stunts. Others are acknowledgements of an actor's contribution to an earlier work, as in the case of many *film adaptations* of TV series, or of *remakes* of earlier films.

Mike Todd's film Around the World in Eighty Days (1956) was studded with cameo roles and gave the term wide circulation outside the theatrical profession. The frequent cameo appearances of Alfred Hitchcock in his films also helped popularize the term. One group well known for their cameos is the Frat Pack, a group of modern actors who often appear in each other's films.

Cameos are also common in novels and other literary works such as comic books, although the focus is obviously on the character rather than on the person portraying him or her. Such "literary cameos" usually involve an established character from another work (sometimes not explicitly identified) who makes a brief appearance to establish a shared universe setting, to make a point of some sort, or just as a homage. A notable appearance of this sort is that of d'Artagnan in Rostand's Cyrano de Bergerac. Real-life comtemporary or historical persons are sometimes used in literary cameos to establish the setting or the time period of the story.

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Camera dolly

A camera dolly is a specialized piece of *film* equipment that looks like a little car. The camera is mounted to the dolly and the *camera operator* and camera assistant usually ride on it to operate the camera. The dolly is operated by a *dolly grip* who is a dedicated technician trained in its use.

Dolly Moves

The camera dolly may be used as a shooting platform on any surface, but is often raised onto track, to create smooth tracking shots on the horizontal axis. Additionally, the dolly usually has a hydraulic arm that raises and lowers the camera on the vertical axis. When a *dolly grip* operates a dolly on both axiis simultaneously, this is known as a compound move.

Dolly moves may also be executed without track, adding a third axis and the highest degree of difficulty for the operator. These are called dancefloor moves and may either be done on an existing surface, if smooth enough, or on a special floor installed by the grip department made of a bottom layer of 3/4-inch birch veneer plywood and a top layer of 1/4-inch masonite. The skillful execution of a dolly shot is a highly sought after talent that often leads to a long and fulfilling career working closely with a director of photography.

Types of Dollies

Location dollies are smaller, lighter and designed to fit through standard size doorways. These are the first choice for "on location" work, where it is necessary to carry the dolly up stairs, etc. Studio dollies are larger, more stable and have stronger hydraulic arms. These are the first choice for studio and backlot work where carrying them around is not necessary and stability and comfort are a primary concern.

Dolly Track

Dolly track is available in steel and aluminum. Steel is heavier and cheaper to rent so it has the double disadvantage of being more cumbersome to work with while also being the more used and abused type of track. Aluminum designs are just as stiff if not more so and are lighter and usually in better condition than steel. If steel must be used, 10' lengths are preferred over 8'. Even though they are heavier, they are usually straighter and tighter making them easier to level and keep quiet. Curved track is also available in different radii.

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Clapperboard

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In *motion picture* and videotape production, a clapperboard is a device used to synchronize picture and sound; additionally the clapboard is used to designate and mark particular *scenes* and *takes* recorded during a production. Many other names are commonly used, including clapboard, slate, slate board, sync slate, sticks, board, and marker.

Traditional clapboards used to consist of a wooden slate and a hinged clapstick attached to the top of the slate. However, modern clapboards now generally use a pair of wooden sticks atop whiteboard or translucent plexiglass slates which do not require additional lighting from the camera side to be legible. Some versions are also backlit. In addition, expensive electronic SMPTE time code versions with LED numbers are available. The sticks traditionally are diagonal interleaved lines of black and white in order to ensure a clear visual of the clap in almost any lighting conditions, but in recent years sticks with calibrated color stripes have also become available. In some productions, particularly those created in the digital domain, electronically-superimposed versions of a clapboard have supplanted the real thing.

In use, the details of the next *take* are written on the slate of the clapboard. A verbal indentification of the numbers, known either as "voice slate" or "announcement", occurs

after sound has reached speed. At the same time or shortly thereafter, the camera will run, and the clapboard is then filmed briefly at the start of the take and the clapsticks are clapped sharply as soon as the camera has reached sync speed. Specific procedures vary depending on the nature of the production (documentary, television, feature, commercial, etc) and the dominant camera assisting conventions of the region; therefore it is not possible to describe a definitive practice aside from the general principles.

Sometimes a tail slate or end slate is filmed at the end of a take, during which the clapboard is held upside-down.

Shooting information about the next take is written on the slate of the clapperboard. This includes the date, the production title, the name of the *director*, the name of the director of photography and the scene information - which follows two popular systems: American - *scene* number, camera angle and *take* number; e.g. scene 24, C, take 3; European - slate number, *take* number (with the letter of the camera shooting the slate if using multiple cameras); e.g. slate 256, take 3C. Often the European system will also include the scene number as well; however, a separate continuity sheet that maps the slate number to the scene number, camera angle and take number may be used if the scene number is not included on the slate. This is generally not as great a concern with short films, however.

The clapboard may have been invented by Frank Thring, head of Eftee Studios in 1920s Melbourne, Australia.*[1]*

Categories: Film production

Backlot | Breaking down the script | Cameo appearance | Camera dolly | Clapperboard | Closing credits | Development hell | Feature film | Film budgeting | Film crew | Film finance | Film industry | Filming location | Filmmaking | Footage | Front projection effect | Greenlight | Hollywood accounting | Movie ranch | Option | Pan and scan | Post-production | Pre-production | Previsualization | Principal photography | Screen test | Screenplay | Second unit | Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Closing credits

Closing credits, in a television program or *motion picture*, come at the end of a show and list all the cast and crew involved in the production. They are usually shown on the screen in small characters, which either flip very quickly from page to page, or crawl from bottom to top of the screen.

Some closing credits include out-takes from the show for humour. Sometimes, a parting scene is edited in after the credits conclude as a final joke. On other occasions additional scenes to advance the storyline may occur after the credits roll (a prime example being Wild Things). On some occasions, the filmmakers will have a character come back and pop in during the credits to see the goings-on (a noted example is Finding Nemo, another noteworthy example is Daffy Duck appearing in the credits of Gremlins 2: The New Batch complaining about how long they run).

The elimination of full opening credits from many films have resulted in some films essentially displaying two credit sequences, as the major acting and production credits that would previously have been seen at the start of the film are displayed first (often preceded by the main title which no longer appears at the start of every movie), and then these credits are usually repeated along with the complete cast and production credits that follow.

On American television, closing credits have started to become more of an afterthought. Most networks run, instead of a show's usual credits, a split-screened version of the show's credits to allow for running a promo. On some shows, the credits are reduced to either a rapid-fire crawl, or quick-flashing cards; either way, each credit would appear on-screen for less than one second. Many networks have begun a trend of placing credits at the lower third of the screen, in this format. However, full closing credits are still created by the production company and used in syndicated reruns of a program, and are always seen if the program is released as a DVD box set.

Some networks, such as GSN, have even begun cutting off the credits before they finish, most likely to allow more time for commercials. Many animated shows still however maintain, and air the full version of the credits.

American Idol has proven to be an exception to this, showing the full credits in a regular scroll as the show closes due to the live nature of the program (along with voting disclaimers) precluding Fox from doing a split-screen. Saturday Night Live has always done a full-screen credits scroll, though the credits are regularly cut off by NBC before the end to get in a promo.

The use of closing credits in film to list complete production crew and cast was not firmly established in American film until the 1960s. Before this decade, closing credits usually consisted only of a list of the major cast members, and in many cases, particularly in *silent film*, movies were released with no closing credits at all.

Around the World in Eighty Days (1956 film) had one of the longest and most elaborate closing credit sequences of any film. It provided an animated recap of the movie's three-hour storyline, identifying the actors in the order in which they appeared.

Categories: Film | Screenwriters | Film production
Backlot | Breaking down the script | Cameo appearance | Camera dolly | Clapperboard | Closing credits | Development hell | Feature film | Film budgeting | Film crew | Film finance | Film industry | Filming location | Filmmaking | Footage | Front projection effect | Greenlight | Hollywood accounting | Movie ranch | Option | Pan and scan | Post-production | Pre-production | Previsualization | Principal photography | Screen test | Screenplay | Second unit | Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Development hell

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Development hell is media-industry jargon for a *movie*, television *screenplay* or computer game (or sometimes just a concept or idea) getting stuck in development and never going into *production*.

In the case of a *movie* or television *screenplay*, the *screenwriter* may have successfully sold a screenplay to a certain set of *producers* or *studio* executives, but then the executives in charge change, and these new people raise objections to all the scripts and casting decisions they oversee, mandating rewrites and recasting. As a *director* and *actors* become "attached" to the project, further rewrites and recasting may be done in order to accommodate the needs of the new talents involved in the project. Should the project fail to meet their needs, they might leave the project or simply refuse to complete it, causing further rewrites and recasting. Worse still is when a finished project (for example, a television pilot) is sent back for rewrites and recasting, which can often force a project to begin again from scratch. This process can last for months or years, and a project trapped in this state will more often than not be abandoned by all interested parties or cancelled outright. This process is not naturally an element of filmmaking. Many times, this "Hell" occurs simply due to the lack of foresight and competing visions of those parties involved. This revolving door in the film industry happens most commonly with projects that, to some, may have multiple interpretations and affect several points of view.

Contents

Films

Sometimes the delayed development of a films pays off, read below for examples:

1000 Days

Sergio Leone intended to reunite with his Once Upon a Time in America star Robert De Niro for this $70 million epic about the Siege of Leningrad, but died before he could film it.

Alien vs. Predator

Based on Alien vs. Predator, Peter Briggs wrote a script for this movie in 1990. Paul W. S. Anderson was eventually hired to write and direct the movie, which was released in 2004, and though it debuted #1 at the box office the film was panned by critics and fans alike.

Alien[3]

For years, the classic example of a film in development hell, the third film in the popular Alien series had a tumultuous production history. After the success of the 1986 film Aliens, 20th Century Fox immediately commissioned a sequel. No less than eight writers contributed scripts focusing on different characters in the series, as actress Sigourney Weaver expressed hesitation to return for a third film. When Weaver finally agreed to return, acclaimed director Vincent Ward joined the production to write and direct. However, shortly before filming began, the producers fired Ward over story disputes and replaced him with first-time director David Fincher. With a start date pending, screenwriters Walter Hill and David Giler struggled to re-write the script to utilize the partially constructed sets and costumes, as well as David Fincher's vision of a dark, nihilistic story. Ultimately, filming

began without a finished script, resulting in major re-shoots to accommodate story changes. The budget spiraled from forty-five to sixty-five million dollars, and Fincher quit and disowned the film during post-production. The result was a commercially disappointing and critical bomb which alienated many fans of the series.

Basic Instinct 2

The film had been in "development hell" for the better part of a decade. In 2000, the sequel was announced to be a March 2002 release. However casting for the male lead was long and troublesome, with male actors declining the role perhaps because of the level of nudity required. Eventually no acceptable male lead was cast before production was slated to start in 2001 and the project was cancelled. Star of the original movie, Sharon Stone immediately sued the producers for breach of contract.

In 2004, just before the case was brought to trial, both sides settled for undisclosed terms. One condition of the settlement that was made public was that the movie would be made as originally planned. In April 2005, with the casting of David Morrissey as the male lead, the production began. The film was released in March 2006, and bombed at the box office.

Batman 5

A fifth film in the Batman franchise. After the box-office failure and critical bombardment of Batman and Robin, Warner Brothers Studios was unsure how to proceed with a fifth film. For a time, despite the failure of the previous film, director Joel Schumacher remained attached to the project, with Batman slated to battle The Scarecrow. Later, a film based on the Batman: Year One storyline, directed by Darren Aronofsky and written by comic book scribe Frank Miller was announced, but later abandoned over script troubles, and concern that the film would not remain true to the source material. A "reboot" film was finally released in 2005 titled Batman Begins, directed by Christopher Nolan and starring Christian Bale, outside the continuity of the original film series.

Blake's 7: A Legacy Reborn

Set to take place 25 years after the end of the original series, this was planned to be a miniseries. Paul Darrow, who played Avon on the original was to be an executive producer and reportedly would have reprised his role briefly in order to pass the torch to the next generation of The Seven. Darrow, due to artistic differences with the production team, left the project in 2002. Since then, there has been no news concerning this revival.

Casino Royale

The next film in the James Bond series appeared to be in a state of development hell as EON Productions, the production company behind all previous 20 official films, had for over

a year gone without casting an actor to replace Pierce Brosnan as James Bond. Daniel Craig was chosen for the role in October 2005. Filming began in January 2006, having previously been delayed for a year. One contributing factor is the buyout of MGM by Sony.

Chicago

Originally slated to go into production in the early 1980s, and to star Frank Sinatra, Goldie Hawn and Liza Minnelli, the film never got past the development stage due to the death of director Bob Fosse. After a successful stage revival, Miramax attempted to produce a film version starring Madonna and Goldie Hawn. Filming was repeatedly delayed over troubles involving developing a suitable script, hiring a director and casting issues, with actors like Nicole Kidman, Charlize Theron, Cameron Diaz, Gwenyth Paltrow, Rosie O'Donnell signing on to the project, only to drop out shortly thereafter. The project remained in development hell, with various names attached to the project until screenwriter Bill Condon and director Rob Marshall constructed a feasible story concept and found stars willing to remain committed to the project. Eventually, the film would be released in 2002, and would also garner six Academy Awards, including Best Picture of 2002.

Crisis in the Hot Zone

A bidding war between producers Linda Obst of Fox and Arnold Kopelson of Warner Bros. over Richard Preston's non-fiction article published in New Yorker magazine led to two rival productions. While Kopelson steamed ahead with his own virus movie Outbreak, Obst's film - to be directed by Ridley Scott - became bogged-down in endless rewrites to satisfy its two leads, Jodie Foster and Robert Redford. Even after Outbreak was released, Obst insisted she would still make the film. Preston turned his article into the book The Hot Zone.

Ça Ira

Roger Waters' opera Ça Ira labored in a self-imposed development hell from its conception in 1987 until its release in 2005.

Don Quixote

A number of directors have attempted to adapt Cervantes' famed work to the screen, often with results so disastrous, some consider the property to be cursed. Most notably, Orson Welles and Terry Gilliam have experienced disaster with their attempted productions. Welles spent as many as twenty years trying to film a version of the novel, routinely beginning filming only to lose funding and shut down production later. Though many of his lead actors died during production, Welles coninued to work on the film until his death in 1985. An incomplete version was released in 1992. Terry Gilliam long dreamed of a project entitled The Man Who Killed Don Quixote, starring Johnny Depp and Jean Rochefort. After beginning production in 2000, Gilliam and his crew were plagued by disaster, including flash

floods, hail and noise from fighter jets. Furthermore, star Rochefort developed a double herniated disc and had to quit the film. The film was cancelled, though Gilliam has attempted to restart production numerous times since. A documentary of the attempted making of this movie called Lost in La Mancha was released. Disney also tried making a 2-D animated version of the story, but the project died due to the direction it was heading. Employees thought the film was too dark and the film was never made.

Doom

The movie of the video game was in development hell ever since it was first proposed at about the time of the original Doom game, circa 1994. In 1994, Universal Pictures acquired rights to make a Doom movie, however they sat on the project and the rights expired. Columbia Pictures then acquired the rights but also sat on the project until the rights expired. About 8 years later, in 2002, Warner Bros. announced that they acquired rights to the Doom movie which lingered in development hell for the past 8 years with certain contractual agreements made with id Software, one being that if Warners did not get the movie into production within a couple of months, rights would revert back to id Software. Warners got the movie into pre-production, but something occurred during pre-production that stalled it, and rights reverted back to id Software. In 2003, Universal Pictures reacquired rights to the Doom movie and got it into production in 2004. The movie was released on October 21, 2005, but received mostly poor reviews, and flopped at the box office.

Dragon Ball Z

A live-action movie base on the smash hit *anime*. The movie was announced in 2002: however, it has been in development hell ever since.

Dune

This film moved from potential director to potential director (amongst them Alejandro Jodorowsky and Ridley Scott) throughout the 1970s until David Lynch was placed in control of it. The film was eventually released in 1984.*[1]*

Evita

Another Andrew Lloyd Webber musical to languish in years of development, a film had been announced as soon as the stage version proved a hit. Ken Russell originally planned to direct with Liza Minnelli in the lead, but disagreements with Lloyd Webber and lyricist Tim Rice ultimately stalled the project. Various stars, including Barbra Streisand, Michelle Pfeiffer, Meryl Streep, Bette Midler, as well as stage stars Patti LuPone and Elaine Paige were annouced over the years, but the film would not be released until 1996, directed by Alan Parker and starring Madonna.

Freddy vs. Jason

Announced as early as 1987 as a cross-over of the popular slasher films A Nightmare on Elm Street and Friday the 13th, the film was finally released in 2003 to a very mixed reception, even among fans.

Good Omens

Terry Gilliam expressed interest in directing an adaptation of this novel by Neil Gaiman and Terry Pratchett, but it has been stuck in development hell for several years.

Judge Dredd

For many years the 2000 AD comic strip had been touted as prime film material but various attempts to get the project off the ground floundered. Eventually a film was made, and released in 1995, starring Sylvester Stallone, but was widely regarded as disappointing by fans of the comic strip.

Neuromancer

A screenplay of the William Gibson novel was optioned soon after the novel was first published in 1984, and has been in development hell ever since. Because the rights to the story and characters are owned by the studio that owns the screenplay, the character Molly Millions had to be replaced with a generic girl named "Jane" in the movie version of Gibson's related short story Johnny Mnemonic.

Neutron

Derek Jarman's science fiction take on the Gospel According to Luke was due to star David Bowie, but Bowie refused to allow his name to be mentioned when raising finance, so the project died.

Neverwhere

A feature film version of another Neil Gaiman project, the BBC miniseries and HarperCollins novel Neverwhere, was originally bid for by Jim Henson Studios after the TV series was complete.

Red Dwarf

The film version of the hit BBC Sitom has been in development since the mid 1990s, but after numerous delays, there is still no news on production starting.

Rent

Jonathan Larson's rock opera, based on Puccini's La Boheme, long thought unfilmable. Until 2001, the film rights were held by Miramax Films with Spike Lee set to direct. Lee, however, wished to completely restructure the story to deviate from the La Boheme-inspired story, omit most of the songs, and cast pop stars such as Justin Timberlake in the leads. After Lee left the project, other directors, including Baz Luhrmann and Rob Marshall turned it down, before Miramax sold the rights to Revolution Studios, where the project was finally produced in 2005, directed by Chris Columbus.

Rifts

Based on the Palladium Books role-playing game of the same title, said to be optioned by producer Jerry Bruckheimer. According to Palladium CEO/head writer/editor Kevin Siembieda, the movie will not get a green light "until Jerry Bruckheimer gets a script that he loves." With Bruckheimer's production company primarily occupied with the Pirates of the Caribbean franchise, production on Rifts can be expected to start no earlier than late 2007.

Rush Hour 3

The third installment in the Jackie Chan action series has been delayed due to wrangles between Chan and co-star Chris Tucker. Tucker however, recently accepted $28 million to reprise his role of Detective James Carter for the film, making him one of the highest-paid actors in Hollywood.

Spider-Man

Announced as a film as early as 1986, the film labored in development for years, even with respected and powerful directors expressing interest in the project. Most notably, James Cameron long considered the film a dream project to script and direct, and intended to cast Michael Biehn, and later, Leonardo DiCaprio as Spider-Man and Arnold Schwarzenegger as Dr. Octopus. A long-running lawsuit prevented any film production for a number of years, as well as concern over the quality of special effects. The film was finally released in 2002, directed by Sam Raimi. A sequel followed two years later.

Star Blazers

A live action Star Blazers film based on the cult animated series AKA Space Battleship Yamato was announced in the mid 1990 by The Walt Disney Company who bought the rights and commissioned a script. The script was said to have leaked over the internet but several facts concerning their plans were made publicly known by the producers of the tentative project, such as the decision to change the name of the titular starship from Yamato/Argo to Arizona and the decision not to use the classic character names. Because of these and several other elements announced, fans enthusiasm for the project cooled, realizing that the movie, if it had been made would not have been a faithful adaptation of the original work. As of this writing (2005), Disney's movie rights to Star Blazers have long since expired and there are no plans for renewal.

Superman Returns

A remake/additional film of Superman, titled Superman Lives, was initially proposed by producer Jon Peters; it was to be directed by Tim Burton and would star Nicolas Cage. This project was ultimately canceled though there are several known versions of the script that took on possible storylines such as Superman's death at the hands of Doomsday and his resurrection, departing from the established mythology at varying degrees. Director Kevin Smith is said to have written a script for this picture and in interviews has discussed several alleged elements of his involvement with the project including the producer's insistence that Superman could not fly. Wolfgang Petersen was attached to develop a joint Superman/Batman film, Batman vs. Superman, but this also fell through. A second script by J.J. Abrams had various directors attached with Brett Ratner, and McG actually

commissioning set designs. In 2004 it was announced that production would start on a new script with Bryan Singer as director; this version is slated for release in 2006.

The Hitchhiker's Guide to the Galaxy

The movie version of the Douglas Adams radio series, book and TV series was in development hell for over 20 years since it was first suggested in 1982. It finally escaped it in 2003 and was released worldwide in April 2005, following Adams' death.

The Last Temptation of Christ

A dream project of director Martin Scorsese, the film version labored in development for over ten years. Scorsese assembled a cast and crew no less than three times with stars like Robert DeNiro, Aidan Quinn, Sting and Barbara Hershey, only to have production cancelled or funding withdrawn at the last minute, usually under pressure from conservative Christian groups. The film was finally produced in 1987 starring Willem Dafoe amid protests by conservative Christians over its portrayal of Jesus Christ as conflicted about his divinity. Scorsese, however, received an Academy Award nomination for Best Director.

The Lord of the Rings

Since the famous series of novels grew into cult popularity in the 1970s, various directors including John Boorman, Ridley Scott, and Stanley Kubrick had attempted to film a live-action version of the novels. Even The Beatles considered optioning the books with the intention to star. However, each ran into the problem of condensing the story into a manageable running time and eventually abandoned the project, considering it to be technically unfilmable. The animator Ralph Bakshi told part of the story in an animated version released in 1978, but when the film bombed, he was forced to abandon the notion of a continuing film. With the advent of computer generated imagery, a trilogy of highly successful films directed by Peter Jackson were released starting in 2001. The final film in the trilogy Return of the King 2004, went onto win 11 Academy Awards including, Best Picture.

Ironically, royalty disputes have stalled a planned film of the prelude novel The Hobbit, which would reunite the cast and creative team from the Lord of the Rings film series.

The Phantom of the Opera

Based on the Andrew Lloyd Webber musical, production on the film began in the early 1990s, with original stage stars Michael Crawford and Sarah Brightman. However, when Brightman and Lloyd Webber divorced, the project stalled. Various directors including Shekhar Kapur and stars such as John Travolta and Antonio Banderas came and went, before the film was finally produced in 2004 directed by Joel Schumacher and starring Emmy Rossum and Gerard Butler.

The X-Files 2

A sequel to the 1998 film and long-running television series has been in development since the original film proved a success. Various release dates have been announced, but production has yet to begin. At one point the film was to be directed by M. Night Shyamalan.

Watchmen

A potential film of Alan Moore's graphic novel was proposed in the 1990s with Terry Gilliam tipped as director. In 2005, a new production was announced with Paul Greengrass as director, but shortly before casting the production was cancelled. As of 2006, Warner Bros. has resumed pre-production on the film, with Zack Snyder in negotiations to direct.

X-Men

Plans for a film adaptation were rumored as early as the 1970s, but the film would not see a release until 2000, mainly due to script problems. No less than six writers contributed to the final shooting script.

Video games

Duke Nukem Forever

A sequel to 3DRealms big-selling first-person shooter Duke Nukem 3D on the PC (released Jan 1996), the game was announced in April 1997 and is currently still in development. The long and tortured development period has been put down to lack of manpower early in the project, game engine changes, content remakes and team members leaving during the development. As of 2006, 3DRealms have said they are firmly on track to getting the game into production, but have yet to give out any firm release dates or new media since 2001 *[2]*. Whenever questioned on a release date their stock reply is always "When it's done".

Sonic X-Treme

Sonic X-treme was a planned installment in the Sonic The Hedgehog series, but never made it to market. Sonic X-treme was planned to be the first Sonic release for the Sega Saturn, and the first 3D Sonic title. Sega gave it a release date of Christmas 1996, but disputes between Sega's American and Japanese divisions and the declining health of the game's producer sent it to development hell until Sega finally shelved it in 1997. There is at least one known copy of a Sonic X-treme demo, which was sold at an auction.

See also

- Shelved
- Film production

Categories: Film production

Backlot | Breaking down the script | Cameo appearance | Camera dolly | Clapperboard | Closing credits | Development hell | Feature film | Film budgeting | Film crew | Film finance | Film industry | Filming location | Filmmaking | Footage | Front projection effect | Greenlight | Hollywood accounting | Movie ranch | Option | Pan and scan | Post-production | Pre-production | Previsualization | Principal photography | Screen test | Screenplay | Second unit | Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Film budgeting

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Budgeting is one of the most important - and yet most secretive - aspects of *film production*.

During development of a film, a rough budget is produced by filmmakers in order to convince a *producer/movie studio* to give them a *greenlight* for production. During *pre-production*, a much more detailed film budget is produced. This document - which could be over 150 pages long - is used to secure financing for the film. Multiple drafts of the budget may be required to whittle down costs.

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- 1 Elements
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- 3 Examples
  - o 3.1 Lara Croft Tomb Raider: The Cradle of Life

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o 3.3 Spider-Man 2

Elements

- Story rights: The right to produce a film based on a play, novel, video game or as a remake or sequel can cost anything from a couple of thousand (Leaving Las Vegas) to over $10 million (the video game Halo). An original screenplay can cost from the WGA minimum of around $50, 000 (Quentin Tarantino's True Romance) to $5 million (M. Night Shyamalan's Unbreakable).
- Screenplay: An A-list screenwriter can be paid $1 million to write the first three drafts of a script, with a further $1 to $2 million sole credit bonus. Once the story has been agreed upon and the script locked, script doctors may be brought upon to revise the final draft at $100, 000 to $200, 000 a week. Recently, Columbia Pictures have been offering the best screenwriters 2% of the gross profits (after the production and marketing budget has been deducted). Typically the development of a script consumes 5% of a film's budget.
- Producers: A movie can have producers, executive producers and co-producers and all are well remunerated, with a top producer earning a seven-figure salary upfront as well as bonuses and a share of the profits. (Often a producer will be given 40% of the net profits). For Spider-Man, producer Laura Ziskin is estimated to have been paid over $30 million.
- Director: The DGA minimum is about $14, 000 a week, for a minimum of ten weeks work. An A-list director can command $5 to $10 million a film. Traditionally, a director's salary is about 7% of the final budget.
- Cast: An A-list actor can ask for anything from $20 million to $30 million, plus $3 million in perks (trailer, entourage, etc.) and 20 % of the gross profits. The rest of the cast, by comparison, can often come out much worse with many being paid just the SAG minimum. Sometimes an actor will accept a minimal fee in exchange for a more lucrative share of the profits (Bruce Willis is estimated to have made $100 million from The Sixth Sense).
- Production costs: The cost of actually shooting the film including sets, wardrobe, location filming, hotels and transportation. The most prestigious productions will often employ the most talented - and therefore most expensive - crew, with the director of photography usually the highest paid at about $500, 000 to $1 million. Shooting costs could easily amount to $500, 000 a day for 100 days.
- Visual effects: Employing a hundred employees of ILM for over a year can turn a big-budget film into a mega-budget film. The *CGI* heavy *post-production* work on The Hulk is estimated to have cost $100 million.
- Music: The top film composers can ask for a seven-figure salary to compose an hour or so of original music. An original song by Christina Aguilera (Shark Tale) or Kanye West (Mission: Impossible III) could cost $1 million, and

the right to use a song by David Bowie or The Beatles could cost $300, 000. (In addition, the artist may wish to see a screening of the film to see if it meets their approval; Bowie did so with the film Training Day, giving the film a good amount of pre-release publicity.). More recently, the rights to have Led Zeppelin's Whole Lotta Love on the film Lords of Dogtown cost producers $3 million. Sometimes a film will turn to unknown or little known artists willing to sell the rights to their song for a small fee in exchange for the publicity. Typically, the music budget of a major motion picture is about 8% of the final total; Spider-Man's music budget was $4.5 million, including a brand-new song by Chad Kroeger.

Tactics for cutting costs

- **Eliminate night scenes.** Shooting at night requires powerful/expensive lighting and the payment of nighttime rates to the crew. Broken Arrow cut costs by $90 million by getting rid of the night scenes from the script.
- **Avoid location filming in famous or commercial areas.** Shooting a scene on, for example, the Golden Gate Bridge, requires stopping traffic with a resultant drop in revenue to the city of San Francisco. Filming such a scene for Interview With the Vampire cost Warner Bros. $500, 000. Shifting the location to the San Francisco-Oakland Bay Bridge for close-ups could save hundred of thousands of dollars in location fees. Some locations are more willing to allow filming than others - commercial enterprises such as hotels and nightclubs. Some producers of low-budget features avoid paying location fees and seek to capture shots by subterfuge.
- **Film action scenes early on Sunday morning.** Stopping the traffic for a car chase is easier in the early hours of Sunday morning when traffic is at its lightest.
- Use unknown stars.
- **Ask above-the-line talent to defer their salaries.** In exchange, for dropping their large upfront salaries, actors, directors and producers can receive a large share of the film's gross profits. This has the disadvantage of cutting the financier's eventual takings.
- **Use a non-union crew.** Not an option for studios that have signed contracts with the unions (DGA, WGA and SAG). Using an inexperienced crew has its own disadvantages, though. Joss Whedon's Serenity cost just $37 million and still used a union crew.
- **Film in Canada.** Actually, this is no longer as big of a savings as it once was. In addition, to get the most out of Canadian subsidies, you need to have a crew and cast made up mostly of Canadians. Many states in the U.S. now have tax incentives that are very competitive and attractive.

Examples

Though movie studios are reluctant to release the precise details of their movies' budgets, it has occasionally been possible to obtain (clandestinely) details of the cost of films breaks down. For an example of a budget for a $2 million independent feature, see Planning the Low-Budget Film by Robert Latham Brown (ISBN 0-9768178-0-2).

Lara Croft Tomb Raider: The Cradle of Life

- Story rights and screenplay: $4 million
    - Producers: $4 million
- Director (Jan de Bont): $5 million
    - Cast: $17.25 million
  o Angelina Jolie: $12 million
      o Extras: $250,000
  o Other (inc. Angelina's perks): $5 million
- Production costs: $67 million
  o Set design and construction: $17.8 million
- Visual Effects: $13 million
    - Music: $3.3 million
    - Editing: $3 million
- Post Production costs: $1.5 million

Total: $118 million
Source: [1]

Terminator 3: Rise of the Machines

- Story rights (Carolco and Gale Anne Hurd): $14.5 million
    - Screenplay: $5.2 million
  o John D. Brancato & Michael Ferris: $1 million
- Director (Jonathan Mostow): $5 million
    - Producers: $10 million
    - Cast: $35 million
      o Arnold Schwarzenegger: $29.25 million + 20% gross profits
  o Arnold's perks: $1.5 million
  o Rest of principal cast: $3.85 million
      o Extras: $400,000
- Production costs: $58 million
- Post-production costs: $4 million
- Visual effects: $20 million
    - Music: $2 million
    - Other costs: $33.6 million

Total: $187.3 million
Source: [2]

Spider-Man 2

- Story rights: $20 million
- Screenplay: $10 million
- Producers: $15 million
- Director (Sam Raimi): $10 million
    - Cast: $30 million
  o Tobey Maguire: $17 million
  o Kirsten Dunst: $7 million
  o Alfred Molina: $3 million
  o Rest of cast: $3 million
- Production costs: $45 million
- Visual effects: $65 million
    - Music: $5 million
  o Composer (Danny Elfman): $3.5 million.
    - Total: $200 million

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Film finance

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Film finance is a very secretive and little understood aspect of *film production*.

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Typical methods of raising finance

Pre-sales

Selling the right to distribute a film in different territories before the film is produced based on the script and cast is the primary means of film financing. Once the deal has been made, the distributor will insist the producers deliver on certain elements of content and cast; if an alteration is made, financing may collapse (as happened on Terry Gilliam's The Man Who Killed Don Quixote when lead actor Jean Rochefort fell ill). Often a distributor will suggest a casting alteration in order gain the "marquee names" essential for drawing in an international audience.

The reliance on pre-sales explains *Hollywood*'s dependence on movie stars and the huge salaries they are paid. Their agents and lawyers - realizing their importance in pre-selling a movie - can ask for fees ranging from $10 million to $30 million, plus perks and a percentage of the gross profits.

German tax shelters

A relatively new tactic for raising finance is through German tax shelters. The tax law of Germany allows investors to take an instant tax deduction even on non-German productions and even if the film has not yet gone into production. The film producers can sell the copyright to one of these tax shelters for the cost of the film's budget, then have them lease it back for a price around 90 % of the original cost. On a $100 million film, a producer could make $10 million, minus fees to lawyers and middlemen.

This tactic favors big-budget films as the profit on more modestly budgeted films would be consumed by the legal and administrative costs.

British tax shelters

The same copyright can be sold again to a British company and a further $10 million could be raised, but UK law insists that part of the film is shot in Britain and that the production employs a fair proportion of British actors and crew. This explains why many American films like to shoot at Britain's major film studios like Pinewood and Shepperton and why a film such as Basic Instinct 2 relocated its action from New York to London.

Television pre-sales

Although it is more usual for a producer to sell the TV rights of his film after it has been made, it is sometimes possible to sell the rights in advance and use the money to pay for the production. In some cases the television station will be a subsidiary of the movie studio's parent company.

Negative pickup deal

A negative pickup deal is a contract entered into by an independent producer and a movie studio wherein the studio agrees to purchase the movie from the producer at a given date and for a fixed sum. Until then, the financing is up to the prodcuer, who must also pay any additional costs if the film goes over-budget. Superman and Never Say Never Again are examples of negative pickups.

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Filming location

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A filming location is a place where some or all of a *film* or television series is produced, in addition to or instead of using sets constructed on a studio backlot or soundstage.

On location is a term used to describe the filming on such a real site. The term is often mistakenly believed to mean that the production is being filmed on the actual location in which its story is set, but this is not necessarily the case.

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- 1 Pros and cons
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Pros and cons

Location filming has several advantages over filming on a studio set:
- It can be cheaper than constructing large sets
- The illusion of reality can be stronger - it is hard to replicate real-world wear-and-tear, and architectural details

Its disadvantages include:
- A lack of control over the environment - passing aircraft, traffic, pedestrians, bad weather, city regulations, etc.
- Finding a real-world location which exactly matches the requirements of the script
- Taking a whole film crew to film on location can be extremely expensive

Location filming can provide significant economic development benefit to an area, including local cast and crew and the use of facilities such as catering and accommodation.

Practicalities

Location filming usually requires a "Location Manager", and locations are usually chosen by a "Location Scout". Many popular locations, such as New York City in the United States, and the Isle of Man in the United Kingdom, have dedicated film offices to encourage location filming, and to suggest appropriate locations to film-makers.

In many cases a *second unit* is despatched to film location scenes, with a second-unit director and sometimes with *stand-in* actors. These locations shots can then be edited into the final film or TV program alongside studio-shot sequences, to give an authentic flavour, without the expense or trouble of a full-scale location shoot. NYPD Blue, for example, was filmed primarily in Los Angeles, but used second unit footage of New York City for colour, as well as featuring a small number of seasons filmed on location with the cast.

Substitute locations

It is common for films to be set in one place, but filmed in another, usually for reasons of economy or convenience, but sometimes because the substitute location looks more historically appropriate.

Some substitute filming locations include:

Almería, Spain - Pacific South West USA (The Good, the Bad and the Ugly, as well as numerous other Spaghetti Westerns)

Bath, UK - Boston, Massachusetts (Sleepy Hollow (1999))

Berlin, Germany - Paris, London (Around the World in 80 Days (2004)), Moscow, Russia (The Bourne Supremacy)

Birmingham, UK - New York City (Velvet Goldmine)

Brent Cross, London, UK - Berlin (Tomorrow Never Dies)

Budapest, Hungary - Berlin (Spy Game), Paris (Maigret - UK TV series (1993))

Chicago elevated railway - New York elevated railway (Spider-Man 2)
City Chambers, Glasgow, Scotland - The Vatican (Heavenly Pursuits)
Fort Hunter Liggett, California - Vietnam (We Were Soldiers)
Glasgow, Scotland - Moscow, Russia (Gorky Park), New York City (The House of Mirth)
Hawaii - West Africa (Tears of the Sun), Brazilian Amazon (The Rundown)
Helsinki, Finland - Moscow, Russia (Gorky Park)
Hedsor House, England - A beautiful english film location (Most Mysterious Murders)
Isle of Man, UK - Ireland (Waking Ned)
Lincoln Cathedral, UK - Westminster Abbey (The Da Vinci Code)
Liverpool, UK - Moscow, Russia (Yentl, The Hunt for Red October)
Madrid, Spain - Moscow, Russia (Doctor Zhivago)
Malta - Ancient Sparta (Troy)
Manchester, UK - New York (Alfie (2004))
Melbourne, Australia - London, New York City (Queen of the Damned)
New Zealand - Japan (The Last Samurai)
Oxford, UK - The Republic of China (Spy Game)
Prague, Czech Republic - Geneva, Paris (The Bourne Identity (2001))
Romania - Los Angeles (Seed of Chucky)
Royal Horticultural Hall, London, UK - interior Berlin Tempelhof Airport (Indiana Jones and the Last Crusade)
Seattle, USA - Cicely, Alaska (Northern Exposure)
Seville, Spain - Havana, Cuba (Die Another Day)
Slovakia - California (Ravenous)
South Wales - North Korea (Die Another Day)
St Pancras Hotel, London - Arkham Asylum, Gotham City (Batman Begins)
Saint Petersburg, Russia - Berlin, Germany (Der Untergang (Downfall))
Sydney, Australia - Metropolis (Superman Returns (2006))
Thailand - Various locations around Thailand have been used for many films depicting the Vietnam War era , including The Deer Hunter, The Killing Fields, Casualties of War, Air America and Operation Dumbo Drop.
Tilbury Docks, Essex, UK - Gotham Harbour (Batman Begins)
Vancouver, Canada - Various locations in many films, but often Washington state.
Vienna, Austria - Bratislava, Czechoslovakia (The Living Daylights)

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Footage

In *film* and video, footage is the raw, unedited material as it has been recorded by the camera, which usually must be *edited* to create a motion picture, video clip, television show or similar completed work. More loosely, footage can also refer to all sequences used in film and video editing, such as special effects and archive material (for special cases of this, see stock footage and B roll). Since the term originates in film, footage is only used for recorded images, such as film stock, videotapes or digitized clips – on live television, the signals from the cameras are called sources instead.

The origin of the term "footage" is that 35mm film has traditionally been measured in feet and frames; the fact that film was measured by length in cutting rooms, and that there are exactly 16 4-perf frames in a foot of 35mm film, made footage a natural unit of measure for film. The term then became used figuratively to describe moving image material of any kind.

Television footage, especially news footage, is often traded between broadcasting organizations, but good footage usually commands a high price. The actual sum depends on duration, age, size of intended audience, duration of licensing and other factors. Amateur video footage of current events can also often fetch a high price on the market – scenes shot inside the World Trade Center during the September 11, 2001 attacks were reportedly sold for US$45,000. Sometimes film projects will also sell or trade footage, usually second unit material not used in the final cut. For example, the end of the non-director's cut version of Blade Runner used landscape views that were originally shot for The Shining before the script was modified after shooting had finished.

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Special terms used in relation to footage

A roll

The A roll is the primary footage for non-narrative or interview based *film*, and usually refers to talking heads or footage that directly relates to the moment.

B roll

[B roll](#) is the secondary or "safety" footage for a *film*.

Front projection effect

A [front projection effect](#) is an in-camera *visual effects* process in *film production* for combining foreground performance with pre-filmed background footage.

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Working

In contrast to rear projection, in front projection the background image is projected on to both the performer and the background screen. This is achieved by having a screen made of Scotchlite, a product of the 3M company that is also used to make screens for *movie theatres*. Scotchlite is made from millions of glass beads cut in half and affixed to the surface of the cloth. These glass beads reflect light back only in the direction in which it came, far more efficiently than any common surface. In fact, Scotchlite is 1000 times more reflective than the human body.

The actor (or horse or spaceship, etc.) performs in front of the Scotchlite with a movie camera pointing straight at him. In front of the movie camera is a one-way mirror angled at 45 degrees. At 90 degrees to the camera is a projector which casts a faint image of the background on to the one-way mirror which then reflects the image back at the performer and the Scotchlite; the image is too faint to appear on the actor but will show up clearly on

the Scotchlite. In this way, the actor becomes his own matte. The combined image is then reflected back through the one-way mirror and is recorded by the camera.

Front projection was first used on 2001: A Space Odyssey for the "Dawn of Man" sequence. The actors in ape suits were filmed on a stage at Elstree and combined with footage of Africa. (The effect is almost flawless except for the glowing cheetah's eyes reflecting back the light.)

Zoptics

Front projection was chosen as the main method for shooting Christopher Reeve's flying scenes in Superman: The Movie. However, they still faced the problem of having Reeve actually fly in front of the camera. Yugoslav effects wizard Zoran Perisic devised a new refinement to front projection that involved placing a zoom lens on both the movie camera and the projector. These zoom lenses were synched by computer so as the camera zooms in, the projector zooms out, or vice versa. The background grows smaller and the actor grows bigger; thus Superman flies towards the camera. Perisic called this technique Zoptics. The process was also used in the three Superman sequels, Santa Claus: The Movie and Perisic's sole film as director Sky Bandits (also known as Gunbus.)

IntroVision

In Front projection, light from the projector that travels through the one-way mirror is "soaked up" by black velvet. In IntroVision, the black velvet is replaced by another Scotchlite screen that reflects the image back towards another scotchlight screen placed before the performer. Thus, the same image appears from two different sources and lands on two different screens creating a "3D" effect. IntroVision was first used in Outland to combine star Sean Connery with models of the Io mining colony. It was also used in Under Siege, Army of Darkness and The Fugitive, where it seemed to place Harrison Ford on top of a model bus that was then rammed by a model train.

Front projection phased out

Front projection had several advantages over its main rival bluescreen. It didn't have the thick black outlines that sometimes appear on bluescreen films. It was less time consuming - and therefore less expensive - than the long process of optically separating and combining the background and foreground images using an optical printer. It allowed the director (if not necessarily the actors) to see the background and call out necessary adjustments ("Jump now, Harrison!"). And, especially with Zoptics, it was a more flexible system that allowed for more complex sequences that could be attempted at the time with bluescreen. However, advancements in green screen and CGI animation have rendered front projection obsolete. The last major blockbuster to extensively use front projection was the Sylvester Stallone action thriller Cliffhanger.

See also

- Film production

Greenlight

To greenlight a project, in the context of the *movie business*, is to formally approve *production* finance, thereby allowing the project to move forward from the development phase to *pre-production* and, barring disasters, principal photography. A project which is financed is said to be greenlit or greenlighted and a *studio* executive who has authority to grant greenlight status to a project is said to have greenlight power.

The term is a reference to the green traffic signal, indicating "go ahead." The term red light is occasionally used to refer to "stop," (though its more commonly associated with prostitution).

Executives who have true greenlight power are few and far between. It is usually the case that only one person in any given financing entity has true greenlight power and that those who have nominal greenlight power in the management structure beneath them must seek their approval for projects which they wish to greenlight.

The trials and tribulations of taking a project from pitch to greenlight formed the basis of a successful reality TV show titled Project Greenlight.

The term "greenlight" has managed to find its way into business and military culture as a result of its use in the film industry.

Hollywood accounting

In accountancy, Hollywood accounting is the practice of distributing the profit earned by a large project to corporate entities which, though distinct from the one responsible for the project itself, are typically owned by the same people. This has the net result of reducing the project's profit by a substantial margin, sometimes even eliminating it altogether. This may be for income tax reasons, but more often it is to reduce the amount which the corporation must pay in royalties or other profit-sharing agreements ("cheaping out").

In John D. MacDonald's novel Free Fall in Crimson (1981), an actress says to hero Travis McGee:

"Darling! This is the Industry! The really creative people are the accountants. A big studio got over half the profit, after setting breakeven at about three times the cost, taking twenty-five percent of income as an overhead charge, and taking thirty percent of income as a distribution charge, plus rental fees, and prime interest on what they advanced." (page 163 of the December 1981 Fawcett paperback edition)

Hollywood accounting can take several forms. In one form a subsidiary is formed to perform a given activity, and the parent entity will extract money out of the subsidiary not in terms of profits, but in the form of charges for certain "services". The specific schemes can range from the simple and obvious to the extremely complex.

Hollywood accounting gets its name from the frequency with which it is alleged to be practiced in the entertainment industry — that is, in the *movie* studios of *Hollywood*. Stereotypically, the creators of material which is adapted into *screenplays* fall victim to Hollywood accounting.

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How it works

Three main factors in Hollywood accounting reduce the so-called profit of a movie, and all have to do with the calculation of overhead:

- Production overhead. Studios, on average, calculate production overhead by using a figure around 15% of total production costs.
- Distribution overhead. Studios typically use around 30% of their gross rentals.
- Marketing overhead. To determine this number, studios usually determine about 10% of all advertising costs.

All of the above means of calculating overhead are highly controversial, even within the accounting industry. Namely, these percentages are assigned without much regard to how,

in reality, these estimates relate to actual overhead costs. In short, this method does not, by any rational standard, attempt to adequately trace overhead costs.

Due to Hollywood accounting, it has been estimated that only about 5% of movies officially show a net profit, and the "losers" include such blockbuster films as Rain Man, Forrest Gump, Who Framed Roger Rabbit, and Batman.

All of this shows why so many big-name actors insist on gross rather than net profit participation. The bottom line saying in Hollywood is "A percentage of the net is a percentage of nothing."

Examples of Hollywood accounting

Winston Groom's price for the screenplay rights to his novel Forrest Gump included a share of the profits; however, due to Hollywood accounting, the film's commercial success was converted into a net loss, and Groom received nothing. As such, he has refused to sell the screenplay rights to the novel's sequel, stating that he cannot in good conscience allow money to be wasted on a failure.

Stan Lee filed and won a lawsuit after the producers of the movie Spider Man cheated him out of his share of the profits of the movie.

The estate of Jim Garrison sued Warner Bros. for their share of the profits from the movie JFK, which was based on Garrison's book On the Trail of the Assassins.

Art Buchwald received a settlement after his lawsuit Buchwald v. Paramount over Paramount's use of Hollywood accounting. The court found Paramount's actions "unconscionable," noting that it was impossible to believe that a movie (1988's Eddie Murphy comedy Coming to America) which grossed US$350 million failed to make a profit, especially since the actual production costs were less than a tenth of that. Paramount settled for an undisclosed sum, rather than have its accounting methods closely scrutinized.

The film My Big Fat Greek Wedding was considered hugely successful for an independent film, yet according to the studio, the film lost money. Accordingly, the cast, with the exception of Nia Vardalos who had a separate deal, sued the studio for their part of the profits. The original producers of the film have also sued Playtone, HBO and Gold Circle Films due to Hollywood accounting practices because the studios have claimed that the film had actually lost 20 million dollars.

According to *his publisher's website*, fantasy novelist Peter S. Beagle is owed a substantial amount of money by Granada Media International, the current owner of the animated movie based on Beagle's book The Last Unicorn. Beagle's contract entitles him to 5% of the net profits in the animated property, and 5% of the gross revenues from any film-related merchandising. Granada apparently claims that the movie cost more to make than it took in, that it earned no money between 1986 and their acquisition of it in 1999, and the compounded interest on the loss adds up to several times what it cost to make. Beagle is currently attempting to raise sufficient funds to challenge Granada in court.

Hollywood accounting is not limited to movies. An example is the Warner Bros. television series Babylon 5 created by J. Michael Straczynski. Straczynski, who wrote 90% of the episodes in addition to *producing* the show, would receive a generous cut of profits if not for Hollywood accounting. The series, which was profitable in each of its five seasons from

1993–1998, has garnered more than US$1 billion for Warner Bros., most recently US$500 million in DVD sales alone. But in the last profit statement given to Straczynski, Warner Bros. claimed the property was $80 million in debt. "Basically," says Straczynski, "by the terms of my contract, if a set on a WB movie burns down in Botswana, they can charge it against B5's profits."

References

- Engel, Ross and Bruce Ikawa. "Where's the Profit?" Management Accounting, January 1997.

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Movie ranch

A movie ranch is a ranch that is at least partially dedicated to being used as a site for the production of *motion pictures.*

Movie ranches first came into use in southern California in the 1920's when westerns had become increasingly popular. *Hollywood* based studios found it difficult to recreate the wide expanses of the old West on *sound stages*, or in studio back lots.

To achieve greater scope, productions would conduct location shooting shooting in Arizona, Nevada or other parts of California, but the expense of travel for production staff eventually created a full blown dispute between workers and the studios. Finally, the studios agreed to pay union workers extra if they worked out of town. The definition of out of town specifically referred to a distance of greater than 35 miles from the studio.

To solve this problem, many movie studios invested in large tracts of undeveloped land, in many cases existing ranchland, located closer to Hollywood. In most cases, the ranches were located just within the 35 mile perimeter, specifically in the Santa Monica Mountains, Canyon Country and the San Fernando Valley. The natural California landscape proved a suitable stand-in for western locations, and other settings.

As a result of the urban sprawl of greater Los Angeles, most of these movie ranches have since been sold off and subdivided. However, a few of these have survived and are still in use as of 2005.

Movie ranches have gradually sprung up in other jurisdictions, notably New Mexico and Texas.

Below is a partial listing of some of the famous movie ranches.

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Apacheland Studio

Intended to be the "Western Movie Capitol of the World" construction on Apacheland Studio western town began on February 12, 1959 by Superstition Mountain Enterprises and associates. By June of 1960 Apacheland Studio was open for business and filmed its first TV western "Stagecoach West" and full length movie "The Purple Hills".

Actors such as Elvis Presley, Jason Robards, Stella Stevens, Ronald Reagan, Steve McQueen, Clint Eastwood and Audie Murphy filmed western television shows and movies, such as "Gambler II", "Wanted: Dead or Alive", "Death Valley Days", "Blind Justice", "Charro!", "Have Gun, Will Travel" and "Ballad of Cable Hogue" at the western movie studio for some or all of the filming.

The last full length movie to be filmed was the 1994 HBO movie "Blind Justice" with Armand Assante, Elizabeth Shue and Jack Black.

On May 29, 1969, a suspicious fire destroyed most of the ranch. Only 7 buildings survived. The sets were soon rebuilt but then almost 35 years later on February 14, 2004, 2 days after it's 45th anniversary, another suspicious fire destroyed most of the Apacheland. On October 16, 2004 Apacheland closed its doors to the public permanently. The cause of both fires remain a mystery.

Plans are under way by the non-profit group Preservation of the Cowboy Way Society headed by Wayne Richardson and Philip Rauso, Jr. to rebuild Apacheland as it looked in 1960 when it first opened to the public.

Iverson Movie Ranch

The Iverson family ranch first allowed for a movie to be shot on their property in 1912, which was very likely a western called the Squaw Man. This began a long association of the ranch with Hollywood. The Flying Dueces, The Fighting Seabees and Lives of the Bengal Lancers are just a few of the productions that filmed here.

By 1962, the ownership of the ranch was divided, with Joe Iverson owning the lower portion of the ranch and Aaron Iverson owning the uppper part. In 1966, the State of California began construction on the Simi Valley Freeway which cut the Iverson ranch in half. This freeway ended the use of the ranch as a viable movie location because of the high sound levels caused by traffic.

In 1982, Joe Iverson sold the lower Iverson ranch to Robert G. Sherman, who almost immediately began subdividing the property. The upper Iverson is also no longer open to the public, as it is now a gated community.

The location of the ranch was in the northwest corner of Chatsworth, California and was roughly where Topanga Canyon Boulevard currently exits from the 118.

Melody Ranch

The Melody Ranch follows in the tradition of film shoots which were done in Placerita Canyon near Newhall, California, dating back to around 1926. Tom Mix westerns were filmed in the area at that time. In 1931, Monogram Pictures took out a five year lease on a parcel of land in Placerita Canyon. The location of the western town that was constructed there was just east of what is now the junction of Placerita Canyon Road and California State Route 14. Today, this area is part of the Golden Oak Ranch (see below). In 1935, as a result of a merger, the property became owned by the newly formed Republic Pictures.

In 1936, when the lease wound up, the entire town was relocated a few miles away to an area near the connection of Oak Creek and Placerita Canyon roads. The property reverted to Monogram in 1937, and was later purchased by Gene Autry in 1953, who named it Melody Ranch.

A fire swept through the ranch in August 1962, destroying most of the standing sets. However, the devastated landscape did prove useful for productions such as Combat!. In 1990, Autry put the ranch up for sale and it was puchased by Rene and Andre Veluzat. The Veluzats as of 2005 had a 22 acre complex on the property which makes up what is now known as the Melody Ranch Motion Picture Studio.

Paramount Movie Ranch

In 1927, Paramount Studios purchased a 2,700 acre property in the hills between Malibu, California and the San Fernando Valley. The studio built numerous large-scale sets on the ranch, including a huge replica of early San Francisco and a Old West town.

Since then, the older sets have been removed, but there is a western town at the location for for visitors to view. This remaining set of buildings continues to be used in filming, notably for the Dr. Quinn, Medicine Woman television series and the short lived HBO series Carnival.

Corriganville Movie Ranch

In about 1937, Ray "Crash" Corrigan invested in a property in California's Simi Valley and developed it into a movie ranch. Most of the Range Busters films were shot here, as well as features like Fort Apache.

Corrigan opened the ranch to the public in 1949. In 1966, Corriganville became 'Hopetown' when it was purchased by Bob Hope.

Disney's Golden Oak Ranch

The Golden Oak Ranch, named for the gold that Francisco Lopez discovered under an oak tree, was being used for occasional filming, when Walt Disney took an interest in the property. In 1959, driven by concern that the ranches of other movie studios were gradually being sub-divided, Disney purchased the 315-acre ranch. During the next five years, the Company also bought additional land which enlarged the property to 691 acres.

The Walt Disney Company worked closely with the State of California when a portion of the western border of the ranch was purchased for the Antelope Valley Freeway. This construction was carefully planned so that it didn't intrude into the film settings.

Ahmanson Ranch

The location of this ranch was in the area known as Lasky Mesa, in Los Angeles County.

This area is noted for being the filming location for The Thundering Herd, Gone With The Wind and They Died With Their Boots On, and many others.

In 1963, Home Savings and Loan purchased the property and adjacent land. Home Savings and Loan was the parent company of Ahmanson Land Company, and so the ranch became known as Ahmanson Ranch. Washington Mutual Bank took over ownership of Home Savings and proceded with the development plans for the ranch.

In October 2003, Washington Mutual sold the property to the State of California and it is slated to become parkland, open to the public.

Fox Movie Ranch

Located near Malibu, in Calabasas, the Fox Movie Ranch was first purchased in 1946 by 20th Century Fox Studios.

It was used as a location in dozens of films, including a number of the Tarzan movies, the original Planet of the Apes and subsequent television series, and was also a main filming location for the tv series M*A*S*H.

A portion of the Fox property was perserved and turned into a state park. Malibu Creek State Park opened to the public in 1976. Productions have continued to be filmed there since that time.

Will Rogers State Historic Park

Will Rogers State Historic Park is the former estate of American humorist Will Rogers. Although not dedicated to location shoots, the property has been used for filming at various times, and a point of particular notice is its regulation polo field.

Located in the Santa Monica mountains in Los Angeles, in the Pacific Palisades area, the property was made a State Park in 1944.

Spahn Ranch

The Spahn Ranch is a 500 acre property located in the Santa Susana Mountains.

The ranch, once owned by silent film actor William S. Hart, was used to film many westerns, particularly from the 1940's to the 1960's, including Duel in the Sun, and episodes of Bonanza and The Lone Ranger. A western town set that was located at the ranch was destroyed by a wildfire in 1970.

The Spahn Ranch was once a hideout for the infamous Manson Family.

J.W. Eaves Movie Ranch

Located in Santa Fe, New Mexico, the J.W. Eaves Movie Ranch was opened in the early 1960's with their first production being the CBS television series Empire in 1962. Over 250 other productions have filmed here over the years including The Cheyenne Social Club, Chisum, Easy Rider and Young Guns II.

The Eaves Ranch is open to the public.

Skywalker Ranch

Skywalker Ranch is not a movie ranch in the traditional sense, but rather is the location of the production facilities for Lucasfilm. Few productions have used this area for location shooting. Based in secluded but open land near Nicasio, California in the northern part of the state, the property encompasses over 4,700 acres, of which all but 15 acres remain undeveloped.

Southfork Ranch

Southfork Ranch is a working ranch in Dallas, Texas that is used for some location filming. Notably, it was the backdrop for the 1980's prime time soap Dallas.

Option

In the *film industry*, an option is a contractual agreement between a *movie studio*, a production company, or a *producer* (henceforth called the "producer") and a writer, in which the producer obtains the right to buy a *screenplay* from the writer, before a certain date. In the same way, producers can obtain options to write screenplays based on books, articles, video games, songs, or any other conceivable works of authorship. The term is often used as a verb in Hollywood: Paramount optioned the book by Philip K. Dick. Financially the contract qualifies as a real option and is thus very similar to other types of options.

When a screenplay is optioned, the producer has not actually purchased the right to use the screenplay. He has simply purchased the right to purchase the screenplay at some point in the future, if he is successful in setting up a deal to actually film a movie based on the screenplay. This "setting up a deal" is usually a tedious process known as *development hell*, in which the producer must get the screenplay written (if the option was on a book), obtain informal agreements with the director, the major *actors*, the financiers, and the distributors, and get the screenplay polished to suit all participants. If all this tentative planning falls into place, then actual agreements are signed, the producer obtains money to start operations, the option is exercised with part of this money, and the producer actually buys the screenplay from the writer.

Options are not expensive by the standards of Hollywood movies. Many writers are happy to receive a few thousand dollars. Option contracts typically do specify the eventual cost of the screenplay, if the producer does end up exercising the option.

Since optioning a screenplay is far cheaper than buying it, options are very popular in Hollywood for speculative projects.

Options are exclusive for, usually, one or two years. If this period of time expires, the producer no longer has the right to buy the screenplay, and the writer can option it to a different producer. Most option agreements specify the prices of additional extensions, should the producer be unable to put the movie together in the originally specified term, and choose to extend.

Pan and scan

Pan and scan is a method of adjusting widescreen film images so that they can be shown within the proportions of an ordinary television screen, often cropping off the sides of the original widescreen image to focus on the composition's most important aspects. Many film enthusiasts consider the practice destructive to the director's original vision and intentions, because it can remove up to 45% (on 2.35:1 films) of the original image, and hinder the viewer's understanding of the film.

The vertical equivalent is known as "tilt and scan".

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- 2 Techniques
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Background

In the USA until High-definition television came onto the scene, television images had approximately the shape of a frame of 27 mm film: a width 1.33 times the height (in the industry, referred to as "4:3 aspect ratio", but on the Internet and in the DVD packages as "1.33:1 aspect ratio"). By contrast, a film image typically has a more rectangular final projected image with an aspect ratio greater than 16:9, with common widths being 1.85 or 2.35 times the height of the image. To broadcast a widescreen film on television, or create a videotape or DVD master, it is necessary to make a new version from the original filmed elements. One way to do so is to make a "letterbox" print, which preserves the original theatrical aspect ratio, but produces an image with black bars at the top and bottom of the screen. Another way to turn the wide aspect ratio film into a 4:3 aspect ratio television image is to "pan and scan" the negative.

Techniques

During the "pan and scan" process, an operator selects the parts of the original filmed composition that seem to be significant and makes sure they are copied — "scanning." When the important action shifts to a new position in the frame, the operator moves the scanner to follow it, creating the effect of a pan shot.

This method allows the maximum resolution of the image, since it uses all the available video scan lines — which is especially important for NTSC television, that has a rather low number of lines available to begin with. It also gives a full-screen image on analog television. For this reason, Pan and Scan versions of DVDs are often called Fullscreen. But this method can also severely alter compositions and therefore dramatic effects.

For instance, in the film Jaws, the shark can be seen approaching for several seconds more in the widescreen version than in the pan and scan version. For the opening crawl in each Star Wars film, on the pan and scan versions the viewer has to wait until a line of text of the opening crawl reaches the center of the screen to read through that whole line. On the widescreen versions, the each line of opening crawl text appears in its entirety right at the bottom of the widescreen.

In some cases, the results can also be a bit jarring, especially in shots with significant detail on both sides of the frame: the operator must either go to a two-shot format (alternating between closeups in what was previously a single image), lose some of the image, or make several abrupt pans. In cases where a *film director* has carefully designed his composition for optimal viewing on a wide theatrical screen, these changes may be seen as changing that director's vision to an unacceptable extent.

Once television revenues became important to the success of theatrical films, cameramen began to work for compositions that would keep the vital information within the "TV safe area" of the frame. For example, the BBC suggests program producers frame their shots in a 14:9 aspect ratio to minimize the effects of converting film to television.

In other cases film directors reverse this process, creating a negative with information that extends above and below the widescreen theatrical image (this is sometimes referred to as a "full frame" composition). Often pan-and-scan compositors make use of this full-screen negative as a starting point, so that in some scenes the TV version may contain more image content than the widescreen version while in other scenes where such an "opened" composition is not appropriate a subset of the widescreen image may be selected. The danger with this method is that information deliberately left out of shot in the widescreen version — such as cables, microphone booms or overhead telephone wires — may appear in the TV version. In some cases (notably many of the films of Stanley Kubrick) the original 1.33:1 aspect ratio of the negative is transferred directly to the video master (although these versions also represent a new aspect ratio compared to the original theatrical release; these are not properly "pan and scan" transfers at all but are often called "full-frame" or "open matte" transfers).

Reactions

Some directors still balk at the use of "pan and scan" version of their movies; for instance Steven Spielberg initially refused to release a pan and scan version of Raiders of the Lost Ark, but eventually gave in; Woody Allen refused altogether to release one of Manhattan and the letterboxed version is in fact the only version available on VHS and DVD. It is also a question of local culture; in Europe, where the PAL TV norm offers a bit more vertical resolution to begin with, "pan and scan" broadcasts and "pan and scan" DVDs of movies originally shown in widescreen are both very rare.

One modern alternative to pan-and-scan is to directly adjust the source material. This is very rare; the only known uses are *computer-generated* features, such as those produced by Pixar, who began the process with their film A Bug's Life. They call their approach reframing; while many scenes that are placed in their fullscreen versions are simple pans, many others have the full widescreen image extended with added image above and below. Another method is to keep the camera angle as tight as a pan shot, but move the location of characters or objects so that they all fit in the frame.

See also

- List of film formats

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Post-production

Post-production occurs in the making of audio recordings, *films/movies*, videos and television programmes. It is the general term for all stages of production happening between the actual recording and the complete record, film or video.

Post-production is in fact many different processes grouped under one name. These typically include:
- *Editing* the picture.
- Editing the *soundtrack*.
- Writing and recording the *soundtrack music*.
- Adding visual *special effects* - mainly *computer generated imagery* and digital compositing.

- Adding audio sound effects - like ADR, Foley, sound design and sound designers' actions.
  - Color grading, and neg cutting the final master copy from which release prints will be made (although this may be made obsolete soon by *digital cinema* technologies).

Typically, the post-production phase of creating a film takes longer than the actual shooting of the film, and can take several months to complete.

Other film production stages include (very broadly) - financing, *pre-production*, writing the *screenplay*, rewriting the screenplay (repeat), and the actual shooting.

Major post-production companies include

Ascent Media
BUF company
Cinesite
Digital Domain
EFilm
Framestore CFC
Industrial Light and Magic and Skywalker Sound
LaserPacific - A KODAK Company
The Mill
Weta Digital

Reference

- Paul Read. A Short History of Cinema Film Post-Production (1896 - 2006). In: Joachim Polzer (editor). Zur Geschichte des Filmkopierwerks. (On Film Lab History). Weltwunder der Kinematographie. Beiträge zu einer Kulturgeschichte der Filmtechnik. Volume 8.2006. April 2006. 336 pages. (available through amazon.de) -- ISBN 3-934535-26-7

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Pre-production

Pre-production is the process of preparing all the elements involved a *film*, play, or other performance.

In the *film industry*, pre-production usually only commences once a project has been developed and is *greenlit*. At this stage a project will generally be fully financed and have most of the key elements such as principal cast, director and cinematographer in place, as well as a *screenplay* which is satisfactory to all the financiers.

During pre-production, the *script* is broken down into individual scenes and all the locations, props, cast members, costumes, special effects and visual effects are identified. An extremely detailed schedule is produced and arrangements are made for the necessary elements to be available to the film-makers at the appropriate times. Sets are constructed, the crew are hired, financial arrangements are put in place and a start date for the beginning of principal photography is set. At some point in pre-production there will be a read-through of the script which is usually attended by all cast members with speaking parts, all heads of departments, financiers, producers, publicists and of course the director.

Even though the writer may still be working on it, the *screenplay* is generally page-locked and scene-numbered at the beginning of pre-production to avoid confusion. This means that even though additions and deletions may still be made, any particular scene will always fall on the same page and have the same scene number.

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Principal photography

Principal photography refers to the phase of *film production* during which the movie is actually shot, as distinct from *pre-production* and *post-production*.

Principal photography is usually the most expensive phase of *film production* and generally marks a point of no return for the financiers. While it is not uncommon for a film to lose its *greenlight status* during pre-production (for example, because an important element such as a cast member drops out), it is extremely uncommon for finance to be withdrawn once principal photography has commenced (and is usually regarded as a catastrophe).

Once a film concludes principal photography it is said to have wrapped, and a wrap party may be organised to celebrate.

During *post-production*, it may become clear that certain *shots* or sequences are missing that are required to complete the film, or that a certain *scene* is not playing as expected, or even that a particular actor has failed to turn in a performance of the required caliber. In these circumstances, additional material may have to be shot. If the material has already been shot once, or is substantial, the process is referred to as a re-shoot, but if the material is new and relatively minor, it is often referred to as a pick-up.

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Screen test

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A screen test is a method of determining the suitability of an *actor* or *actress* for performing on *film* and/or in a particular role.

What generally happens is that the performer is given a scene, or selected lines and actions, and instructed to perform in front of a camera to see if they are suitable. The developed film is later played back for the relevant production personnel for evaluation.

Screen tests can also be used to judge the suitability of costume, make-up and other details. But these are generally called costume tests, et cetera.

Different types of actors can have different tasks for each individual test. For example, a lead for a musical could be requested to sing and dance to demonstrate their skill. International actors like Bruce Lee are given screen tests to demonstrate that they are sufficiently articulate in the relevant language. In Lee's case, he was asked to converse about Chinese culture in English to judge his grasp of the language, then to demonstrate some *martial art* moves to show off his physical skills.

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Screenplay

A [screenplay](#) or [script](#) is a blueprint for producing a *motion picture*. It can be adapted from a previous work such as a novel, play or short story, or it may be an original work in and of itself. A screenplay differs from a script in that it is more specifically targeted at the visual, narrative arts, such as *film* and television, whereas a script can involve a blueprint of "what happens" in a comic, an advertisement, a theatrical play and other "blueprinted" creations.

The major components of a screenplay are action and dialogue, with the "action" being "what we see happening" and "dialogue" being "what the characters say". The characters, when first introduced in the screenplay, may also be described visually. Screenplays differ from traditional literature conventions in ways described below, and in not involving emotion-related descriptions and other aspects of the story that may not be visually apparent in the end-product.

Every year, the Academy of Motion Picture Arts and Sciences hands out *Oscars* in both Original Screenplay and Adapted Screenplay categories. In the United States of America, the Writers Guild of America has final control on who may be awarded screenwriting credit for a screenplay in a union production.

A script for a television program is sometimes called a [teleplay](#).

Someone who writes screenplays is a *screenwriter*.

The art of writing a screenplay is known as *screenwriting* and is dealt with separately.

Contents

Screenplay format

There is no unique "rule" for the writing of a screenplay, but throughout the world, within the relevant industries, several conventions are withheld and adhered to.

Film

Motion picture screenplays intended for submission to mainstream studios, whether in the US or elsewhere in the world, are expected to conform to a standard typographical format known widely as studio format which stipulates how elements of the screenplay such as scene headings, action, transitions, dialog, character names, shots and parenthetical matter should be presented on the page, as well as the font size and line spacing.

One reason for this is that, when rendered in studio format, most screenplays will transfer onto the screen at the rate of approximately one page per minute. This rule of thumb is widely contested -- a page of dialog usually occupies less screen time than a page of action, for example, and it depends enormously on the literary style of the writer -- and yet it continues to hold sway in modern Hollywood. Most experienced readers of screenplays can judge simply by weight and thickness whether the screenplay is 'too long' or 'too short'.

After weighing it in the hand, the next act of a harried reader or executive will be to flick to the last page to see the page count. Ideally a screenplay should be 90-120 pages long. Comedies and children's films tend to weigh in at the lower end. It is a common misconception that a screenplay 'should' be 120 pages long; in fact 120 pages is at the very top of the acceptable range for most purposes. 110-115 pages is usually better in the mind of most executives. Anything more than 120 pages will set off alarm bells unless there is a substantial balancing factor (for example, James Cameron is attached to direct).

Most experienced readers can tell instantly whether a script is in standard studio format or not simply by looking at a couple of pages. If it is not, they will assume that the writer is inexperienced and may not read any further. Therefore it is important to know the rules.

Unfortunately, there is no single canonical standard for 'studio format' although the definitions of the format are mostly very similar. Some studios have definitions of the required format written into the rubric of their writer's contract. The *Nicholl Fellowship*, a screenwriting competition run under the auspices of the Academy of Motion Picture Arts and Sciences, has a useful and accurate *guide to screenplay format*. A more detailed reference is The Complete Guide to Standard Script Formats (Cole and Haag, SCB Distributors, 1980, ISBN 0929583000). Most screenwriting software comes with a set of templates for various screenplay formats which are more or less standard.

Screenplays are almost always written using a monospaced font, often a variant of Courier although other fonts are sometimes seen, including special bitmapped fonts intended to resemble the output of an old battered typewriter such as a Remington Portable.

Detailed computer programs designed specifically for screenplays, but that also have templates for teleplays and stageplays, are Movie Magic and Final Draft. These are the industry standards for professional screenwriters. An open source (free) option is also available: Celtx is designed for screenplays and collaborations, and useful for teleplays and stageplays. Furthermore, screenwriting software for handheld devices (Palm OS, and Windows Mobile / Pocket PC) is also available with ScriptRight Mobile Edition.

Television

For American TV shows, the format rules for hour dramas, like CSI, and single-camera sitcoms, like Scrubs, are essentially the same as for motion pictures. The main difference is

that TV scripts have act breaks. Multi-camera sitcoms, like Two and a Half Men, use a different, specialized format that derives from radio and the stage play. In this format, dialogue is double-spaced, action lines are capitalized, and scene headings are capitalized and underlined.

The script format for documentaries and audio-visual presentations which consist largely of voice-over matched to still or moving pictures is different again and uses a two-column format which can be particularly difficult to achieve in standard word processors, at least when it comes to editing.

Physical format

American screenplays are printed single-sided on three-hole-punched letter sized (8.5 x 11 inch) paper, and held together with an industry standard of not three but two brass brads. In the UK, double-hole-punched A4 paper is often used, although some UK writers use the US letter paper format, especially when their scripts are to be read by American producers, since otherwise the pages may be cropped when printed on US paper. Despite the use of double-punched paper, it is common to see scripts in the UK held together by a single brad punched in the top left hand corner. This makes it easy to flip from page to page during script meetings and may have something to do with the taller page of A4.

Screenplays are usually bound with a light card stock cover and back page, often showing the logo of the production company or agency submitting the script. Writer's scripts are usually bound in a plain red or blue cover.

Increasingly, reading copies of screenplays (that is, those distributed by producers and agencies in the hope of attracting finance or talent) are distributed printed on both sides of the paper to cut down on their bulk, and occasionally they are reduced to half-size to make a small book which is convenient to read or put in a pocket. However, writers should generally submit on single sided, full sized paper and leave the way the script is reproduced up to the agency or producer.

Although most writing contracts continue to stipulate physical delivery of three or more copies of a finished script, it is extremely common for scripts to be delivered electronically via email. Although most production companies can handle scripts in Final Draft, Movie Magic or MS Office format, it is better practice to supply scripts as a PDF file where possible. This is because it gives the writer final control over the layout of the script, which may otherwise vary depending on what fonts and/or paper size the recipient uses to print the script out.

Writing on spec or assignment

Screenplays can be written either on "spec" or as assignment.

Writing on assignment

Assignments are commissioned by production companies or studios on the basis of pitches from producers or writers, or literary properties they already own. Most established writers do most of their work on assignment and will only "spec" scripts which they think no-one will pay them to write, or if they cannot find assignment work.

There are exceptions: some very famous writers only write on spec because they know that they can get a better price for their work this way. Other writers spec scripts that they care deeply about so that they do not have to bend to the whims of executives and producers.

An assignment may be for an original screenplay, or for a screenplay based on another work such as a novel, film, short story, magazine article, non-fiction book or, increasingly, computer game. It may also, however, be for a re-write of an existing script, and in fact this is how a large proportion of writers in the modern studio system make their living. Re-writing scripts is an art in itself and an extremely lucrative one at that: it is not unknown for trusted writers in the higher echelons of the industry to receive $200,000 a week (2004 numbers) for their efforts. $50,000 per week is not uncommon.

Re-writing is difficult because executives often have very clear ideas about what is wrong with a script, however, they are usually unable to provide detailed prescriptions for ways it can be fixed. This is not surprising, because screenwriting is not the expertise of the executive, but of the screenwriter. The writer is therefore usually expected to come up with a detailed prescription for how the script can be improved, and then execute this in a timely fashion. During the process of choosing a writer to rewrite a script the executives may ask several writers for their 'take' and choose the one who appears to have the greatest likelihood of moving the script forward to the point where it may be *greenlit* for production.

Before 'going to script' a writer may be asked to write a treatment, an outline, or a step outline describing the script in various granularities of detail. Some writers resist this process and will do anything to avoid it and get down the writing the script itself; others embrace the process. It is fair to say that producers tend to be wary of the former and pleasantly surprised by the latter.

Spec scripts

Spec scripts (short for speculative) are written independently by screenwriters in hopes of *optioning* and eventually outright selling them to producers or studios.

The process of 'going out' with a spec script can be an extremely tense and nerve racking one for a writer. The writer's agent will identify a number of prospective buyers who may range from small independent producers to executives working in the major studios, and attempt to build up 'heat' under the script. The script is sent out simultaneously to all the prospective buyers, usually to be read over the weekend, in the hope of attracting a bidding war.

Within a few days it is abundantly clear whether the script is going to sell or not. If it does, the writer may receive a payment of anything from a few tens of thousands of dollars to several million. If not, the script is often dead in the water because it is now in the databases of the studios and development executives, and has been marked as having being 'passed' on.

It is almost impossible to get a studio to read a script again which they have already turned down, even if it has been entirely rewritten. A popular vignette has an executive glancing at the title, saying "I read that", and tossing it in the trash. One strategy employed by some writers when resubmitting a script is to change the title, page count and the names of the major characters so that the script is not flagged up when the database is checked.

Sample scripts are not (usually) intended for production, but to showcase the writing skills of the screenwriter, in hopes of coaxing an agent to represent the screenwriter or a producer to hire the writer. Very often a spec script which fails to sell goes on to be a sample script.

Script costs

Whether written on spec or on assignment, a ballpark figure is that 'script costs' should constitute no more than 5% of a film's budget. So the total remuneration for all the writers involved in the script for a $10 million dollar movie should generally be no more than $500,000.

For the above movie, written on assignment, the payments might typically break down as follows.

First draft: $150,000
First draft revisions: $50,000
Second draft: $75,000
Second draft revisions: $25,000
Production bonus: $500,000 minus the total of the above payments

The first four payments are paid half on commencement of the writing step and half on completion. The final payment, the production bonus, is paid ONLY if the script goes into production and becomes due on the first day of principal photography. If a script is approved for production before all the steps have been completed, the production bonus is therefore bigger. This means there is an incentive for the writer not to drag out the process.

The above deal is referred to as "300,000 against 500,000", a form of words you will often see used in the business. Alternatively, one might say "low six figures against mid six figures" (these vague terms are usually used to keep writers from squabbling over minor differences in pay for similar projects).

The development process

Once a studio has purchased or commissioned a script, it goes through the process of revisions and rewriting until all stakeholders are satisfied and ready to proceed. It is not uncommon for a script to go through many, many drafts on its journey to production. Very few scripts improve steadily with each draft, and when a certain avenue has been exhausted the writer will often be replaced and another brought in to do a re-write.

Occasionally it becomes impossible to satisfy all such parties, and the project enters "*development hell*".

If a studio decides it does not wish to proceed to production with the script, the project enters 'turnaround'. Another studio may purchase the script from its original owner, but the script is encumbered with the development costs the studio has already incurred. At a certain point, it may simply be uneconomic for anyone to purchase the script, even if it is a very good one. This goes part of the way to explaining why some of the best scripts in Hollywood remain unproduced.

The shooting script

A shooting script is a version of a script from which a movie is actually shot; it includes scene numbers, camera angles and certain directors' notes -- and it is generally fiercely marked up by the script supervisor and other production workers, while the writer's draft is simply the skeleton around which the production is built.

Sometimes, it is far more practical and economical to shoot some scenes consecutively on the same day, even though the scenes appear in the original script far apart from each other. For example, consider two scenes from Jurassic Park: the first near the beginning in which a helicopter is used to bring the scientists to Jurassic Park and the second at the end of the movie when the scientists escape from Jurassic Park aboard the same helicopter. Even though the first and the second scenes appear far apart from each other in the original movie, in the shooting script for Jurassic Park, they probably appear consecutively with one another, with one benefit being the cost savings related to renting the helicopter for only a single day rather than two different days. At other times, the benefit may be that the location for the shoot is only available for a limited time in which all the scenes must be shot, even though they are not consecutive in the original script. Thus, once again, the scenes will be rearranged in the shooting script so that they may be shot consecutively on the same day. This is a main benefit of shooting scripts: they allow the best possible utilization of all available resources.

Once a script is approved for production, and pre-production begins, it is scene-numbered and page-locked. Scenes are numbered for easy reference, and page-locking allows everyone to keep the same copy of the script even if the script changes. Changes are supplied as colored pages which people involved in production insert in their script, replacing or adding to the pages already there. Since writing often goes on even during production itself, most real shooting scripts are a rainbow of gold, pink, blue, green and other colors.

The order in which colored pages (often referred to as pink pages regardless of their actual color) are introduced into the script is rigidly fixed for a particular production.

Transcripts

A screenplay is different from a transcript. A transcript is simply a copy of what dialogue finally appeared onscreen, without regard to the original script, the stage directions or action. A full post-production transcript may also include descriptions of the action on-screen, but since it is generally not written by a professional writer but either a production assistant or a fan, it may not be particularly entertaining to read.

Many published screenplays available at booksellers or downloaded from the internet are in fact glorified post-production transcripts rather than shooting scripts. Transcripts and screenplays often differ radically because scenes are frequently re-ordered or dropped entirely during the editing process. Moreover, actors may change lines or simply improvise dialog, and many directors will make their own changes to the script on the fly during rehearsal or shooting.

It can be extremely revealing to compare a shooting script with the film as finally distributed.

See also

- Screenwriting
- Storyboard

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Second unit

In *film*, the second unit is a separate team that shoots *footage* which is of lesser importance for the final *motion picture*, as opposed to the first unit, which shoots all scenes involving *actors*, or at least the stars of the film. This includes shots like scenery, close-ups of objects and other inserts or cutaways. This has the advantage that the First Unit director and the lead actors, which are expensive, do not have to be present and can shoot at the same time, or, in the case of actors, leave the production earlier. Sometimes, the second unit also films close-ups of body parts. In this case, a stand-in takes the place of the normal actor. This, in turn, is often a problem for continuity. Very large productions may have more than one additional team - in this case, they are all called second units (sometimes "additional second units"), never third or fourth unit.

The second unit has its own director and *cinematographer*. Second unit director is a position for aspiring first unit directors, of course, and is considered above the post of *assistant director*. An example is Barry Sonnenfeld, who was second unit director (and first unit cinematographer) of Misery in 1990 and went on to direct Addams Family in 1991. Another job often combined with second unit director is stunt coordinator, since stunts are also often shot by the second unit.

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Shelved

In the film industry, a film is considered shelved if it is not released for public viewing after filming has started, or even completed.

A film can be shelved for a number of reasons:

- Some films reside in what's termed *development hell*.
- Sometimes, a film will receive poor reaction from test audiences and other critics, prompting film producers to choose to never release the film, instead of spending additional money to print and promote it.
- A film may also go over budget and not find funders, causing the film's producer to abandon the film instead of completing it.
- In other cases, a film may be considered too controversial for a release, and is unable to find a distributor.
- Sometimes, a film may be become embroiled in legal battles, such as illegal funding means.

The term "shelved" may refer to other entertainment media, such as music albums (e.g. Extraordinary Machine) and novels.

Famous shelved films

The Day The Clown Cried, an early 1970s film about Nazi concentration camps directed by Jerry Lewis. Some bits of behind-the-scenes-footage have been found, as well as production stills.

The Devil and Daniel Webster (2002) was eventually screened at film festivals but as of 2005 has never been broadly released due to financial problems.

Fantastic Four, a 1994 film produced by Roger Corman that was never intended to be commercially released. Bootlegs of the film, however, leaked onto the internet and are available on VHS.

House of 1000 Corpses was completed in 1999 or 2000, but was unable to find distribution until 2003 due to its violent subject matter.

Knockaround Guys was completed in 1999, but was not released until 2001, to capitalize on actor Vin Diesel's popularity.

O, completed in 1999, but was not released until 2001 because of the Columbine High School massacre.

Dark Blood was cancelled halfway through filming due to the death of its star River Phoenix.

Arrive Alive was supposed to be a comedy film starring Willem Dafoe as a hotel manager mixed up in various scams and Joan Cusack as his girlfriend, but was cancelled after a week's filming when the producer Art Linson decided it wasn't as funny as he thought it would be.

Something's Got to Give, a film left unfinished by the death of Marilyn Monroe.

Robotech the Movie: The Untold Story, a film that splices together footage from the OAV Megazone 23 and the Southern Cross segment of the Robotech TV series, this was intended as a side story in the Robotech Universe. Producer Carl Macek, initially intended to create a straight adaptation of Megazone 23 which would have been slightly rewritten to take place in the Robotech Universe. He was reportedly pressured by Cannon Films into including more action scenes, thus the decision to splice Southern Cross battle footage into the final product. This movie showed only for two weeks in Mesquite Texas and was shelved.

The Man Who Killed Don Quixote was a film which commenced filming in 2000 but was shelved after 2 weeks. It was going to be directed by Terry Gilliam but was cancelled when star Jean Rochefort was injured. The "behind the scenes" featurette for the DVD became the basis for the documentary Lost in La Mancha.

The Adventures of Pluto Nash, a comedy film starring Eddie Murphy, was completed in 2000. Warner Bros. shelved the film for nearly two years before finally releasing it in August of 2002. Pluto Nash soon gained infamy as one of the most expensive flops in Hollywood history.

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Shot

In *film*, a shot is a continuous strip of motion picture film, created of a series of frames, that runs for an uninterrupted period of time. It generally portrays a subject, though a blank screen can also be considered a shot. Shots are filmed with a single camera and are of variable duration. Shots are compared to words with each frame being a letter and *scenes* being sentences.

Cutting between shots taken at different times by different cameras is known as *film editing*, and is one of the central arts of filmmaking.

The length of shots is an important consideration that can greatly affect a film. When used they can have an effect of making a scene seem far more realistic, as this is how people normally see the world. Due to the rapidity of cuts in most western movies longer shots can make a scene seem more relaxed and slower placed.

Ending a shot can also be used to conceal *special effect* tricks. Audiences come to be aware of these tricks and for maximum effect many directors use continuous shots to enhance an effect. For instance in Terminator 2: Judgment Day James Cameron used mirrors and an identical twin so that Arnold Schwarzenegger could act and then have his head opened in one shot.

Despite these benefits long shots, which are known as slow cutting, are difficult to do as any error would force the filmmaker to restart from scratch. They are thus only occasionally used. Films famous for their long cuts including Alfred Hitchcock's Rope that only cuts at the end of each reel, and does so surreptitiously so that it seems as the whole film is one take. A film that was actually a single take is the recent Russian Ark.

Conversely many short shots, known as fast cutting, can be used to make a scene seem more energetic or dramatic. Scenes of violence, such as the famous shower scene in Psycho use rapid cuts. One film famous for using a huge number of short cuts is Requiem for a Dream. Short cuts also have the disadvantage of being time consuming and expensive taking many hours to set up and require careful coordination to gain maximum effect, and if used without precision, rapid cutting can become disorienting.

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Sound stage

A sound stage is a hangar-like structure, building or room, that is soundproof for the production of theatrical *motion pictures* and television, usually inside a *movie studio*.

Structures of this type were in use in the motion picture industry before the advent of sound. Early stages for *silent movies* were built with large skylights until electric lighting became powerful enough to adequately expose film. With the coming of the talkies in the late 1920s, it became necessary to enclose the stages, eliminating noise and distractions from outside.

An enclosed stage makes it easier for the crew of a production to design and build the sets to exact specifications, precise scale and detail. The art director makes an architectural plan and the carpenters build it. After it is painted, the set dresser furnishes it with everything that the set designer, under the direction of the art director, has selected for the interior. The camera can be placed exactly where the director wants it, and achieving the desired lighting is easier because each stage has a metal framework with catwalks and lights suspended from the ceiling. This makes it easier for the *cinematographer* to have the *grips* position each light so the camera operator can get exactly the right shot.

Though it is an expensive process, working on a sound stage saves time when setting up. As all the scenes can be filmed on the sets inside the sound stage, it also eliminates having to move the movie company from location to location.

Soundstage also refers to the depth and richness of an audio recording (usually referring to the playback process). According to audiophiles, the quality of the playback is very much dependent on how one is able to pick out different instruments, voices, vocal parts, etc. exactly where they are located on an imaginary 2D or 3D field. This can enhance not only the listener's involvement in the recording but also their overall perception of the stage.

See also

- Cinema

Stand-in

Stand-ins in *film* and television are people who stand in for the actor before filming.

Stand-ins can help a lot in the initial processes of production. Lighting setup can be a slow and tedious process; during this time the actor will often be somewhere else. Stand-ins allow the director of photography to light the set, the camera department to light and focus scenes. The director will often ask stand-ins to deliver the scene dialogue (lines) and walk through (blocking) the scenes to be filmed. In this way, a good stand-in can help speed up the day's production and is a necessary and valuable cast member on a film.

Stand-ins are distinguished from *body doubles*, who replace actors on camera from behind, in makeup, or during dangerous stunts. Stand-ins do not appear on camera. However, on some productions the jobs of stand-in and double may be done by the same person.

Stand-ins must not necessarily look like the actor, but they must be the same skin tone, hair color, height and build as the actor so that the lighting in a scene will be set up correctly. For example, if the lighting is set up with a stand-in shorter than an actor, the actor will have his head in relative darkness.

See also

- Body double

| Shelved | Shot | Sound stage | Stand-in | Storyboard | Take | Test screening | Voice-over | Script breakdown

Take

A take is a single continuous recorded performance. The term is used in film and music to denote and track the stages of production.

Film

In *cinematography*, a take refers to each filmed "version" of a particular shot. Takes of each shot are generally numbered starting with "take one" and the number of each successive take is increased (with the director calling for "take two" or "take eighteen") until the filming of the scene is completed.

A one-take occurs when there is only one chance to get it right; for example, a *special effects* shot featuring a destructive explosion.

Film takes are often designated with the aid of a clapboard; the number of each take is written or attached to the clapboard, which is filmed briefly prior to the actual take. Only takes which are vetted by the continuity person and/or *script supervisor* are printed and are sent to the *film editor*.

Some *film directors* are known for using very long, unedited takes. Alfred Hitchcock's Rope is famous for being composed of nine uninterrupted takes, each from four to ten minutes long. This required actors to step over cables and dolly tracks while filming, and stagehands to move furniture and props out of the camera's way as it moved around the room. A camera operator's foot was broken by a heavy dolly during one intensive take, and he was gagged and hauled out of the studio so that filming could continue without interruption.[1] The eight-minute opening shot of The Player includes people discussing long takes in other movies.

Other directors such as Stanley Kubrick are notorious for demanding numerous retakes of a single scene, once asking Shelley Duvall to repeat a scene 127 times for The Shining. Charlie Chaplin, both director and star of The Gold Rush, did 63 separate takes of a scene where his character eats a boot -- in reality, a prop made of licorice -- and ended up being taken to the hospital for insulin shock due to the high sugar intake.*[2]*

In other cases, it is the actors who cause multiple takes. One fight scene in Jackie Chan's The Young Master was so intricate that it required 329 takes to complete, and most Jackie Chan films include the most humorous of the outtakes from filming during the end credits. Director Bryan Singer tried for a full day to get his desired shots of the cast of The Usual Suspects behaving sullenly in a police lineup, but the actors could not remain serious and kept spoiling the takes by laughing and making faces. In the end, Singer changed his plan and used the funniest of the takes in the final movie to illustrate the contempt the criminals had for the police. During the filming of Some Like It Hot, director Billy Wilder was notoriously frustrated by the retakes required by Marilyn Monroe's inability to remember her lines.

Charlie Chaplin did 342 takes of a scene in City Lights (1931).

The feature-length film RUSSIAN ARK consists of a single take done on digital video.

Music

In music, a take similarly refers to successive attempts to record a song or part. Musical takes are also sequentially numbered. The need to obtain a complete, acceptable take was especially important in the years predating multi-track recording and overdubbing techniques.

Different versions of the same song from a single recording session are sometimes eventually released as alternate takes of the recording; indeed, alternate takes of songs recorded by The Beatles were some of the most sought-after bootleg recordings by the band, before their official release as part of The Beatles Anthology.

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Test screening

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A test screening is a preview screening of a *movie* conducted before its general release, in order to gauge audience reaction. Preview audiences are selected to obtain a cross-section of the population, and are usually asked to complete a questionnaire or provide feedback in some other form. Harold Lloyd is credited with inventing the concept, having used it as early as 1919.

Feedback from a test screening may be used to improve, or at least alter, the movie before it is released. This may be as simple as changing the title of the film (as in the case of the film that became Licence to Kill), or it may be more substantial. Cases exist of test screenings prompting filmmakers to completely change the ending of a movie (by having a character die who would have survived, or vice versa, for instance); examples include Little Shop of Horrors and Pretty in Pink.

It has been suggested that the usual practice of testing the movie with an audience representing the general public may be counterproductive in some cases. If a film's appeal is only for a particular section of the population, comments from viewers outside the target audience may prompt filmmakers to make changes that alienate the target audience without significantly broadening the film's appeal. Such a film is said to be "dumbed down". One film facing this accusation was The Lord of the Rings.

Test screening is also used as a tool in the making of television programmes. Test screenings may be used before a series debuts, to help fine-tune the concept (as was famously done with Sesame Street, leading to a larger role for the Muppets), or to pre-test specific episodes (an extreme case, the Australian children's series Play School reportedly tests every one of its episodes with a preview audience in the target preschool demographic, rejecting any that elicits signs of boredom).

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Voice-over

Voice-over is a film-making term which describes the technique by which a filmmaker places the sound of a human voice (or voices) over images shown on the screen. These sounds may or may not be related to the images being shown. Sometimes voiceovers can create ironic counterpoint with the images being shown; also, sometimes they can be random voices not directly connected to the people seen on the screen.

Thus, the voice-over becomes the narration that is played on top of a video segment, usually with the audio for that segment muted or lowered - or not existing at all in the case of many documentary films.

In works of fiction, the voice-over is often by a character reflecting back on his or her past, or by a person external to the story who usually has a more complete knowledge of the events in the film than the other characters. The genre of *film noir* is especially associated with the voice-over technique. Also, directors may add a voice-over late in the production because the plot or a character's motivation isn't clear; for instance Francis Ford Coppola added Capt. Willard's voice-overs to Apocalypse Now to clarify Willard's character.

The voice-over has many applications in non-fiction as well. Television news is often presented as a series of video clips of newsworthy events, with voice-over by the reporters describing the significance of the scenes being presented; these are interspersed with straight video of the news anchors describing stories for which video is not shown. Live sports broadcasts are usually shown as extensive voice-overs by expert announcers over video of the sporting event. Game shows formerly made extensive use of voice-overs to introduce contestants and describe available or awarded prizes, but this technique has diminished as shows have moved toward predominantly cash prizes.

The commercial use of voice-over in advertising has been popular since the beginning of radio. In the early years, before effective sound recording, announcers were live in a studio

with the rest of the cast, crew and, usually, orchestra. A corporate sponsor hired a producer, who hired writers and voice-actors to perform comedy or drama. The industry expanded very rapidly with the advent of television in the 1950's and the age of highly produced serial radio shows ended. The ability to record high-quality sound on magnetic tape also created opportunities.

The voice-over may be spoken by someone who also appears on-screen in other segments or it may be performed by a specialist voice actor. Voice-over is also commonly referred to as "off camera" commentary.

Voice-over commentary by a leading critic, historian, or by the production personnel themselves is now a prominent feature of the release of films on DVDs.

Prominent Voice-Over Artists

Harvey Atkin
Edward Herrmann
Don LaFontaine
Anthony Mendez
Ken Nordine
Mike Russell

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Script breakdown

A script breakdown is an intermediate step in the production of a play, *film*, comic book, or any other work that is originally planned using a script.

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- 2 Film
- 3 Comics
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Theatre

In theatre, it is a general term for identifying possible dividing points within the play, to organize the work of the playwright, *actors*, director, or other creative personnel. A dramaturg may use script breakdowns to guide the work of a playwright.

Film

Download an example (PDF file):
Script Breakdown Sheet
In *film* and television, it is a summary of a *screenplay* or teleplay. *Screenwriters* usually create breakdowns before the screenplay is written; many screenwriters believe that effective screenplays share certain structural elements, and that breakdowns should therefore always include these elements. Later, *unit production managers* create breakdowns from the script, to organize the process of shooting and editing the film.

Comics

In comic books, it is the process of determining how each action, character, and piece of dialogue described in the script will be placed visually on a page. In the studio system that dominated mass-market comic-book production from the 1940s through the 1970s, breakdowns were done by the penciller or by a separate breakdown artist, rarely by the scriptwriter; in some cases, breakdowns were done from a rough story outline before the dialogue was written. Later comics writers such as Alan Moore and Neil Gaiman, influenced by cinematic technique, began to include more layout details within their scripts. Cartoonists who both write and draw their own work sometimes begin with a script and do their own breakdowns, and sometimes work through drawings without a separate script.

See also

- Storyboard

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Film scenes

In TV and *movies* a scene is a part of the action in a single location. Due to the ability to *edit* recorded visual works, it is typically much shorter than a scene in theater.

See also

- Love scene

Categories: *Filming*

Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

Love scene

A love scene is a convention in filmmaking. A staple feature of many a *film genre*, it is commonly associated with romantic movies and the *thriller*, and in particular with *Hollywood* films. Love scenes characteristically involve the copulation of the film's protagonist (usually male) with a secondary (female) character, although the term - in contradistinction to 'sex scene' - implies a relatively low degree of sexual explicitness.

The female character in a love scene, and indeed the scene as a whole, may be more or less integral to (or at least justified by) the plot (an example being the scene between Pierce Brosnan and Rene Russo in the 1999 film The Thomas Crown Affair), or disposable and merely titillatory. This is often the case in mainstream filmmaking where a strong male lead is signified by a willing female bed-partner, or a succession of these (an example being the James Bond series).

Categories: *Film scenes*

No-nudity clause

A no-nudity clause is a paragraph or a section in a performer's legal contract that stipulates that he or she will not perform nude in a theatrical, television, cinematic, or other type of production. Although such a clause could appear in the contract of either a male or a female performer, it usually appears only in some of the latter's contracts, because far more female performers are asked to perform nude than are male performers.

Especially when they are launching their careers, many female performers do not object to performing nude and, in fact, such an objection can cost an actress or other female performer choice roles in blockbuster films or other lavish productions unless her reputation and status are sufficiently superior to those of her peers, she is popular enough, or she has accumulated enough wealth to refuse to accept parts in productions that require her to perform nude without damaging her career. For this reason, for some female celebrities, a no-nudity clause can demonstrate their clout within their profession. When actresses who have no-nudity clauses in their contracts appear in television, theatrical, cinematic, or other productions that require their character to be nude, a body double is used to portray the character during the filming of the nude scenes.

Shannon Elizabeth denies the existence of the no-nudity clause

Shannon Elizabeth claimed, in an interview with a Maxim magazine reporter, that no-nudity clauses do not exist, contending that "somebody made that up." She explained that "there's no such thing as a no-nudity clause. There's a nudity waiver—it's kind of the other way around. If you have a contract that says there's nudity, then there's nudity. If the contract doesn't mention nudity, then nudity isn't allowed" *[1]*.

Other actresses admit to no-nudity clauses in their contracts

However, other performers have admitted to having such clauses in their contracts. For example, in an interview with Cranky Critic *[2]*, Kirsten Dunst admitted that she has a no-nudity clause in her contract. Asked directly, "Do you have a no nudity clause with the films you do?," Dunst replied, "Yeah, I'm always very careful about that, definitely."

Shannon Elizabeth's no-nudity clause

Despite her apparent denial of the existence of the no-nudity clause, Elizabeth herself is reported to have added a no-nudity clause to her own contract. According to IMdb *[3]*, the actress "is fed up" with "taking her clothes off on the big screen" and, after skyrocketing to fame upon appearing nude in American Pie, "now has a no nudity clause in all her contracts. Elizabeth says she wants to be hired for her acting talent, not her body."

Studio-imposed no-nudity clauses

Sometimes, the studios or production companies are the ones who insist that their actresses forego nude scenes or other appearances in the buff. For example, TLC insisted that Paige Davis not appear nude. The New York Post reported that after Davis "agreed to be photographed swaddled in nothing but two strips of wallpaper, a TLC staffer called the magazine's photo department and asked them to run another shot, citing the no-nudity clause in Davis' TLC contract." A TV Guide magazine cover memorialized the dispute.

No-nudity clause as a means of generating publicity

Sarah Michelle Gellar has used the no-nudity clause to generate publicity concerning herself. First, she hinted that she might doff her clothes for the right movie, hoping that her willingness to appear nude on camera might "shock" filmmakers into considering her for roles for which she is not currently a contender. However, she soon followed her announcement with a statement in which she declared that she would never appear nude on screen or stage for any reason *[4]*. Her contradictory statements on the topic generated a good deal of publicity for her. Despite her contention that she would never appear nude, Gellar already has appeared topless on an episode of Saturday Night Live, during which she covered her breasts with her hands.

No-nudity clause waivers

As with other legal stipulations, the no-nudity clause can, and sometimes is, waived by an actress for a particular scene. For example, a San Francisco Chronicler reporter observed that Laura Linney's full-frontal nudity in Maze indicates that, for her appearance in this film she "obviously waived the no-nudity clause" when the plot called for her to model "for an artist friend." Likewise, Neve Campbell told TV Guide Online that she's "had the no-nudity clause in my film contracts in the past because I felt some scenes were for box-office draw and nothing else," she says. However, the film Loved, she said, "is about my character's sexual exploration and her power and curiosity, so it made sense."

Non-nudity clauses for cartoon characters

No-nudity clauses have even forbidden cartoon characters from appearing nude. For example, Pamela Anderson, who has appeared nude many times in a variety of productions, informed Reuters that she insisted on a no-nudity clause for her cartoon alter ego, Stripperella, the adult animated series created by Stan Lee *[5]*. Likewise, according to the Associated Press, "The San Francisco health department toned down its campaign to combat rising syphilis infections after the company that owns the city's bus shelters refused to display a male genitalia cartoon" that offended "children and families" *[6]*. However, other cartoon characters, notably Homer Simpson and his son, Bart, have appeared nude many times, even in prime time.

Even when female performers opt for the inclusion of a no-nudity clause in their contracts, they are not opposed to displaying large amounts of cleavage, giving their fans something about which to fantasize.

List of actresses with no-nudity clauses in their contracts

Although some of them have appeared nude in the past, the following actresses are among those who once had or have added no-nudity clauses on their contracts:

Jessica Alba
Glynis Barber
Neve Campbell
Paige Davis
Shannon Elizabeth
Sarah Michelle Gellar
Katie Holmes
Laura Linney
Lindsay Lohan
Jenny McCarthy
Sarah Jessica Parker

Julia Roberts
Meg Ryan

Categories: *Film scenes*

Nudity in film

Nudity in film relates generally to a non-*pornographic film* or television program in which one or more of the *actors* or other participants appears nude onscreen, often called a nude scene.

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- 1 Overview in American cinema
- 2 History in the United States
- 3 Famous nude scenes
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- 5 See also

Overview in American cinema

In many cases objects are used to obscure the view of an actor's primary erogenous zones. This can prevent films from receiving an NC-17 rating from the Motion Picture Association of America, which usually leads to commercial failure for films targeting the mainstream theatre market in the US. Some nudity may be found in PG and PG-13 films as well, particularly when it isn't presented in a sexual context.

In many instances, the presentation of nudity is perceived inconsistently between the sexes; male buttocks are shown more often than female buttocks, because the latter are deemed more erotic. Male rear nudity in a film does not preclude a PG-13 or PG rating, although female rear nudity almost always receives at least a PG-13 or R.

Despite the market demand for female nudity from some segments of the population, female nudity is a source of major controversy to American society in general when it appears in an environment that is supposed to be family-friendly, such as when Janet Jackson's breast was exposed during a Super Bowl halftime show.

The genitals are rarely shown, and the penis is never shown erect, because of the NC-17 code threat. Like female genitalia, male genitalia is considered pornographic by a large portion of the American public, or at least those who actively censor. The burgeoning sales of pornographic material suggests that the primary source of America's sexual mores as they relate to the human body in its natural state is social concern for the welfare of children.

The tastefulness of nude scenes is hotly debated in the US. Adding nudity to films can increase audience interest and pre-release publicity. However, some movie critics take a negative view of gratuitous nudity that has little to do with the plot of the film.

Some actresses refuse nude scenes out of personal values or the belief that it will harm their reputation. Elisha Cuthbert, Lindsay Lohan and Eliza Dushku are among those who have stated that they will never do a nude scene.

Overall, the United States considers nudity more offensive than most European countries, which conversely consider violence, which is often very present in American films, offensive. Sociologists and evolutional psychologists have suggested that violence serves as a substitute for sexuality in cultures that are sexually repressive, which gives greater meaning to the mantra: make love, not war. However, the two are sometimes linked. Low-budget horror films of the 1970s and 1980s sometimes featured strong sexual content, suggesting the link between sex and death seen in the idea of having sex in a disaster situation prior to dying. Nudists assert that nudity itself is not sexual, and don't agree with the connection between the censorship of sexual behavior and the censorship of nudity.

History in the United States

The portrayal of nudity in motion pictures has long been controversial. Several early films of the silent era and early sound era featured nudity; in response to objections voiced by several groups, scenes of nudity were forbidden in films from the major US studios from 1934 until the late 1960s under the Hayes Code. During this time, the only acceptable cinematic displays of nudity in the US were in naturist quasi-*documentary films* and *foreign films*. Other portrayals were in early *pornographic films* which, due to limited means of distribution, were not widely seen.

The 1959 film The Immoral Mr. Teas by Russ Meyer, in which the main character was overcome with fantasies of nude women, was the first non-naturist feature film to openly exhibit nudity. The 1964 film The Pawnbroker became the first movie under the Hayes Code to show a woman with bare breasts. In 1966, Blow-Up became the first English-language film to show a woman's pubic hair, although the particular shot was only a few seconds long.

In 1968, film studios abandoned the Hayes Code for the voluntary Motion Picture Association of America rating system. Nudity could then be legitimately included in a commercially successful film. Presently, genital nudity is still rare in US cinema. Further, it is commonly considered by censors more acceptable for a male's genitals to be depicted in a flaccid state. The film Angels and Insects (1996) was the first to be given an NC-17 rating specifically because an actor had an erection.

A large amount of genital nudity, especially in a sexual context, often lead to an *X rating*, which de facto banned many films, as many movie theaters refused to show films with this rating. Nevertheless, many X-rated films became culturally significant, including Midnight Cowboy (1969) and A Clockwork Orange (1971). Today, most nude scenes only lead to an R rating from the MPAA, instead of NC-17, the contemporary equivalent of an X rating. Many films that were once rated X have been "re-rated" R.

Famous nude scenes

Films with nude scenes that have garnered significant attention include:

Inspiration (1915), the first leading actress (Audrey Munson) to appear nude.

A Daughter of the Gods (1916) was the first film in which a major star (Annette Kellerman) appeared fully nude.

Ben-Hur (1925), rear nudity of galley slave, and bare breasted maidens in parade scene.

Ecstasy (1933), Hedy Lamarr bathes and runs through forest nude.

Unashamed (1938), typical nudist exploitation film of the 1930s, showing bare breasts and buttocks.

And God Created Woman (1956), opens with a shot of a nude Brigitte Bardot sun-tanning herself.

The Pawnbroker (1964), first US film to show a woman nude from the waist up and be granted a Production Code seal.

Blowup (1966), first mainstream feature to show female pubic hair.

I Am Curious (Yellow) (1967), explicit portrayal of sex and nudity in a non-pornographic film.

Planet of the Apes (1968), Charlton Heston is stripped of his loincloth, in rear view; one of the few instances of adult nudity in the last months of the Production Code era.

If... (1968), frontal nudity in shower scene by three of the film's male actors.

Medium Cool (1969), first mainstream American feature to show full male and female nudity.

Women in Love (1969), known for a nude male wrestling match between Alan Bates and Oliver Reed.

Pretty Baby (1978), which featured nude scenes of actress Brooke Shields, who was eleven and twelve during the shooting, raising allegations of child pornography.

Monty Python's Life of Brian (1979): Brian appears naked on a balcony in front of a crowd.

10 (1979): Bo Derek's nudity in 10 is limited to a darkly-lit bedroom scene, but the movie made her an overnight sex symbol and led to a profusion of nudity in her latter movies.

American Gigolo (1980), first full frontal of a major Hollywood actor (Richard Gere).

Fast Times at Ridgemont High (1982), a scene in which Phoebe Cates emerges from a swimming pool and removes her top has been endlessly imitated and parodied.

Henry & June (1990), the first film to receive an MPAA NC-17 rating.

Basic Instinct (1992), known for a scene in which Sharon Stone uncrosses her legs, revealing her genitals.

The Crying Game (1992), the sex scene between Stephen Rea and Jaye Davidson is pivotal to the movie's plot, since, showing Dil's (Davidson's) genitals, it reveals her to be a transvestite rather than a biological female.

Eyes Wide Shut (1999), gathered pre-release publicity for nude scenes of then married couple Nicole Kidman and Tom Cruise, as well as extensive nudity during an orgy scene. Some film critics accused Warner Brothers of censorship when they reedited the film for an R-rating after the death of director Stanley Kubrick.

Mulholland Drive (2001), the sex scene between Naomi Watts and Laura Harring has become popular on peer-to-peer downloading networks.

Further reading

- Storey, Mark Cinema Au Naturel: A History of Nudist Film. Published by Naturist Education Foundation (July 1, 2003).

See also

- Sex in film

Categories: *Film scenes*
Love scene | No-nudity clause | Nudity in film | Sex in film | Stinking badges

Sex in film

The use of sex in film has been controversial since the earliest use of cinematography and the first portrayals of *love scenes* and nude scenes. Ever since the silent era of film there have been actors and actresses who have shown parts of their bodies or undergarments, or dressed and behaved in ways considered sexually provocative by contemporary standards. Some films have been criticized and/or banned by various religious groups and governments because of this.

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Attitudes by region

Asia

India

Sex in mainstream Indian movies used to be very rare till the end of nineties, and often kissing, sex and rape scenes were shown symbolically. For example, kissing is shown as the meeting of two flowers, rape as the breaking of glass bottle etc. In recent years, the attitude of the Indian movie industry, especially Bollywood, has changed, and some bold movies dealing with sexual themes have been made, though not without controversy.

Philippines

Many erotically charged films have been produced in the Philippines, much to the chagrin of feminists in that country.

Europe

European movies are famous for their erotic scenes, particularly those from France and Germany. Pedro Almodovar of Spain is a prolific director who includes eroticism as a central part of many of his movies.

North America

Mexico

In Mexico, many comedy movies are based around sex, typically portraying men as unstoppable sex-seeking creatures and women as willing targets. Although the numbers of such Mexican film comedies somewhat waned during the 1990s, domestic servants, bar workers, dancers and neighbors' wives continue to be depicted as potentially willing sexual partners, usually persuaded by drunken men.

United States

The *Hollywood* industry has adhered for decades to the saying that sex (in this case nudity or partial nudity) sells. Major *Hollywood* studios have persuaded both men and women to appear in erotically and/or sexually charged scenes. Many times, a body double is used in place of the star supposed to be naked in a scene: stars sometimes ask for extra money to show their intimate parts, or request for them not to be shown in the particular scene. Hollywood movies, because they are the ones that enjoy the most exposure worldwide, are more often targeted by religious or conservative groups than those produced by other cinematographic industries.

As social standards of acceptable public exposure have changed, cinema has changed as well, often pushing at the boundaries. For example, the famous scene in the 1955 film The Seven Year Itch, in which Marilyn Monroe stands over a sidewalk ventilation grate and her skirt is blown upward, although it showed no "private parts" or even her underpants, was clearly intended to be erotic, and was considered overly suggestive by some.

Movies with sexual content can be of any rating (G, PG, PG-13, R or NC-17). Some manufacturers of DVD players have implemented a subscription-based censor function into their players which allows users to cut out scenes of nudity, offensive language, or racism. Film directors such as Steven Spielberg are fighting this alteration of their work in court.

Feminist views

Many feminists view eroticism and/or sex in film as exploitive of women, because women are usually the ones that are shown erotically or as targets of erotic desire. This is similar to feminist critiques of western art throughout history—that it treats women as mere subjects of a male gaze. This is not a universal view, however; see sex-positive feminism.

Religious views

Many Christian organizations have protested against theatrical films that they consider to be overly erotic or have an overly sexual scene. In many Muslim countries, movies have been banned for their sexual content.

See also

- Nudity in film

Categories: *Film | Film scenes*
Love scene | No-nudity clause | Nudity in film | Sex in film | Stinking badges

Stinking badges

"Badges? We ain't got no... stinking badges!" is one of the most frequently quoted, misquoted and parodied movie quotations in history. It was chosen recently as #36 on the American Film Institute list, AFI's 100 Years... 100 Movie Quotes.

Contents

- 1 Origin
- 2 Quotes and spoofs

Origin

The original quotation comes from the 1948 film The Treasure of the Sierra Madre with Humphrey Bogart. One of the most memorable scenes in the movie is where a Mexican bandit leader (Gold Hat, played by Alfonso Bedoya) is trying to convince Fred C. Dobbs (played by Bogart) and company that they are the Federales.
Dobbs: "If you're the police, where are your badges?"
Gold Hat: "Badges!? We ain't got no badges. We don't need no badges! I don't have to show you any stinking badges!!"
This in turn was adapted from B. Traven's 1927 novel upon which the movie was based:
"Allright," Curtain shouted back. "If you are the police, where are your badges? Let's see them."
"Badges, to god-damned hell with badges! We have no badges. In fact, we don't need badges. I don't have to show you any stinking badges, you god-damned cabrón and ching' tu madre! Come out from that shit-hole of yours. I have to speak to you."

Quotes and spoofs

In an episode of The Monkees from 1967, the band members play at being banditos. Michael (El Nesmito) wonders whether they should carry a club card or some badges. Micky (El Dolenzio) replies sneeringly with the line, "Badges? We don't need no steeenking badges!"
In the 1974 Mel Brooks film Blazing Saddles, probably the most famous parody of the line is delivered. Hedley Lamarr (Harvey Korman) is interviewing a line of criminals in order to deputise them so that they can terrorize a town. The line is filled with stereotypical criminals, from bikers to robed Klansmen. A group of Mexicans dressed in sombreros and bandoleros step up to him. He speaks to them briefly, hires them and tries to hand them deputy badges: "Badges? We don't need no stinking badges!"
In the Stephen King novel It, the character Richie Tozier repeatedly says "Batches? We don't need no steenking batches!"
In the 1984 film The Brother From Another Planet, two "men in black" (alien bounty hunters) enter the bar where the alien was supposedly found. The bartender, suspicious of their intentions, demands to see some I.D. John Sayles, the director of the movie, delivers

the line "Badges? What badges? We don't have to show you any badges."

 In an episode of the television series The A-Team (c. 1985), Hannibal hatches a plan for the team to dress as cops, but Face observes that they don't have any badges, to which Murdock responds "Badges? We don't need no steeenking badges!"

 In the 1989 Shelley Long film Troop Beverly Hills, when the troop's achievement patches are taken away, Rosa, the maid of Long's character (played by Shelley Morrison) says, "Patches? We don't need no stinkin' patches!"

 In the 1989 "Weird Al" Yankovic film UHF, the host of Raul's Wild Kingdom receives a shipment of badgers in error: "Badgers? Badgers?!? BADGERS?!? We don't need no stinking BADGERS!!!"

 In an episode of The Super Mario Brothers Super Show!, a Koopa Troopa (played by John Stocker) snaps "Caterers? We don't need no stinking caterers!"

 In the 1989 Jim Jarmusch film Mystery Train, a young Japanese tourist obsessed with Carl Perkins and American culture says, "Matches? We don't need no stinking matches!" upon lighting a cigarette with a Zippo lighter.

 The children's animated company Nelvana has parodied the quote in such cartoons as Care Bears, Fievel's American Tails and Babar.

 In an episode of the sitcom 3rd Rock from the Sun (c. 1996), Harry (French Stewart) exclaims, "Bagels? We don't need no stinking bagels!"

 In 1996, a recording of the University of Kentucky Mega-Sax Quartet in mostly-unaccompanied tracks was released called We Don't Need No Stinkin' Rhythm Section (Seabreeze 4516).

 In the 2001 film Bubble Boy, When offered patches to fix his bike the character Slim says, "Patches? I could use some stinking patches."

 In an episode of Trial by Jury, Detective Lennie Briscoe responds to a woman who asks to see his and his partner's badge with, "Badges? We don't need no stinking badges." When the woman opens the door and asks what he said, he replies "I said yes, yes, of course you need to see our badges."

 In the "Ghost in the Machine" episode of the cartoon Transformers, Octane, possessed by Starscream's ghost, is intercepted by a couple of other Decepticons, who ask him for an entry pass. Starscream's ghost materialises and says "Passes? Passes? I don't need no stinking passes!".

 In Eldest, the second book of the Inheritance series by Christopher Paolini, Loring the cobbler says "Barges? We don't want no stinking barges!"

 On the X-Men TV Show Archangel (Stephen Ouimette) exclaims "Cities? They don't need no stinking cities!"

 In the 1985 Anthony Edwards film Gotcha! when Jonathan's friend "Carlos", along with his friends 'surrounded' the FBI agents who then proceeded to flash their badges, "Carlos" retorted "Badges...we don't need no stinking badges"

 In an episode of The Simpsons in which Homer Simpson becomes a food critic, Marge Simpson warns him that the typewriter he is using has a faulty E key. Homer replies, "We don't need no stinkin' E!"

 In an episode of the 1990s Nickelodeon show, Salute Your Shorts, Z.Z. finds a 'Junior Park Ranger's Badge' while the kids are digging for treasure. She shows it to Michael, who replies "Badges? We don't need no stinking badges!"

 UK band The Flaming Stars use samples of this dialogue on the song "Bandit Country," from the album Bring Me the Head of Alfredo Garcia
 Podcasting has adopted the variation, "Transmitters? We don't need no stinkin' transmitters!" as one of its slogans. It's currently used in several podcasts, most notably Adam Curry's Daily Source Code and was recorded by Craig Patchett from the Godcast Network.
 In a fourth-season episode of Farscape, when the Scarran emperor asks John Crichton how he obtained the codes to a secret chamber, Crichton effects a Mexican accent and responds, "Codes? We didn't need no stinkin' codes!"
 In an episode of The Adventures of Jimmy Neutron: Boy Genius, the main characters are being chased by self-appointed poilice officers, and when one of the characters asks to see their badges, the "officers" shoot at them wildly. The character Sheen remarks, "I don't think they need no stinking badges."
 Real Life Comics uses the quote in this comic strip.
 In the webcomic The Adventures of Dr. McNinja, the leader of a group of "raptor banditos"" cries "Latches? Latches? We don't need no stinking latches!"

Categories: *Film scenes*
Love scene | No-nudity clause | Nudity in film | Sex in film | Stinking badges

Film schools

A Film school is a generic term for any educational institution dedicated to teaching moviemaking, including, but not limited to, film production, *theory*, and *writing for the screen*. Usually hands on technical training is incorporated as part of the curriculum, such as learning how to use cameras, light meters and other equipment. Most schools are tied to existing colleges and universities, often in art or communication departments. Some are privately owned and not tied to universities, such as technical schools offering associate degrees.

Various debates have raged over the years on the importance of film school in allowing one to enter the *film industry*. Of course, examples can be offered from both sides, as directors Martin Scorsese, George Lucas, and Francis Ford Coppola graduated from prestigious film schools, whereas Quentin Tarantino, Paul Thomas Anderson, and David Fincher had no formal college film training. The rapid rise of *independent filmmaking* and digital video have changed this debate somewhat, as anyone with a few thousand dollars can shoot their own film (and some have done so quite successfully) with little formal knowledge of the industry. Thus, it can be argued that the cost of attending a film school can now be better spent on making a film. Others argue that film school is important because it allows students to network and connect with others interested in filmmaking, as well as with those who may eventually offer them careers in the industry. One example is that the more prestigious schools allow their students to showcase work in film festivals near the end of the semester for film producers and executives.

Film schools in the United States

Some prominent film schools in the United States include:
Academy of Art University - School of Motion Pictures and Television - San Francisco
American Film Institute (AFI Conservatory)
American University - School of Communications, Film/Media Arts Department
Art Center College of Design
Bob Jones University
California Institute of the Arts
Chapman University
College of Santa Fe - Moving Image Arts Department
Collins College
Columbia University - School of the Arts
Columbia College
Film Connection
Florida State University - School of Motion Picture, Television, and Recording Arts
Emerson College - Department of Visual and Media Arts
Ithaca College - Park School of Communications

North Carolina School of the Arts
Northwestern University
The New York Film Academy
Los Angeles Film School The Los Angeles Film School
New York University (NYU) - Tisch School of the Arts
San Francisco State University
SUNY Purchase
Syracuse University
Temple University - Film and Media Arts
University of California, Los Angeles (UCLA) - School of Theater, Film and Television
University of California, Santa Cruz - Department of Film and Digital Media
University of New Orleans - Department of Drama & Communications
University of Southern California (USC) - School of Cinema-Television
University of Texas at Austin - Department of Radio, Television and Film

High school film programs

Due to the increasing ease and low costs of digital video *production* and *post-production*, high schools are slowly starting to build programs that teach film technique. Perhaps the most successful of these programs is Grant High School in Los Angeles, California. Grant has won seven CINE Golden Eagles in six years (this is better than USC's or UCLA's current track record).
Prominent high school film programs in the United States include:
Dearborn High School in Dearborn, Michigan
Grant High School in Los Angeles, California
Kamehameha High School in Honolulu, Hawaii
Paint Branch High School in Burtonsville, Maryland
Germantown High School in Memphis, Tennessee

International Flm Schools

Film schools outside the United States include:
The International Academy of Film and Television
Beijing Film Academy
Gerasimov Institute of Cinematography
The German Film School
National Film and Television School (UK)
National Film School in Lodz
Vancouver Film School
National Film School IADT in Dublin
Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers

Film sound production

Click track

A click track is a series of audio cues used to synchronize sound recordings, often to a moving image. The click track originated in early sound *movies*, where marks were made on the *film* itself to indicate exact timings for musicians to accompany the film. It can be thought of as a recording of a metronome in that it serves a similar purpose.

The invention of the click track is sometimes credited to Carl Stalling, although other sources have given it to Max Steiner and Scott Bradley.

The click track was sufficiently useful as a synchronisation tool that it became part of standard recording technology, whether for films, radio or other sound recording and the click track took one of the tracks on a multi-track tape recorder.

By the late 20th century, particularly in the realm of synthesizers and digital recording, the click track became computerised and synchronising different instruments became more complex, at which point the click track was supported or replaced by SMPTE time code.

The click track may also be used as a form of metronome directly by musicians in the studio or on stage, particularly by drummers, who would listen via headphones to maintain a consistent beat. This allows for easier editing on a digital audio workstation or sequencer, since "gridded-up" parts can be easily moved around and spliced together without worrying about minute differences in timing. This approach to recording is sometimes criticized for making the music sound "dead" and artificial, but in the right circumstances it can be useful.

Some musicians also use pre-recorded backing tracks with additional parts such as synthesizers, strings or layered background vocals to recreate parts that would be impractical to play live, in which case a click track synchronized with the backing track is played through headphones or in-ear monitors to keep the musicians in sync with the backing track.

Categories: Film sound production

Dolby Digital

Dolby Digital is the marketing name for a series of lossy audio compression technologies by Dolby Laboratories.

Contents

Versions

Dolby Digital includes several similar technologies.

Dolby Digital

Dolby Digital, or AC-3, is the common version containing 6 total channels of sound, with 5 channels for normal-range speakers (Right front, Center, Left Front, Right Rear and Left Rear) and one channel for the LFE, or subwoofer. The Dolby Digital format supports Mono and Stereo usages as well.

This codec has several aliases, which are different names for the same codec:
- Dolby Digital (promotion name, not accepted by the ATSC)
- DD (an abbreviation of above, often combined with channel count: DD 5.1)
- Dolby Surround AC-3 Digital (second promotional name, as seen on early film releases, and on home audio equipment till about 1995/6 or so)
- Dolby Stereo Digital (first promotional name, as seen on early releases, also seen on True Lies LaserDisc)
- Dolby SR-Digital (when the recording incorporates a Dolby Surround-format recording for compatibility)
- SR-D (an abbreviation of above)
- Adaptive Transform Coder 3 (relates to the bitstream format of Dolby Digital)

- AC-3 (an abbreviation of above)
- Audio Codec 3, Advanced Codec 3, Acoustic Coder 3 (These are backronyms. However, Adaptive TRansform Acoustic Coding 3, or ATRAC3, is a separate format developed by Sony)
- ATSC A/52 (name of the standard, current version is A/52 Rev. B)

Dolby Digital EX

Dolby Digital EX is similar in practice to Dolby's earlier Pro-Logic format, which utilized Matrix technology to add a center and single rear surround channel to stereo soundtracks. EX adds an extension to the standard 5.1 channel Dolby Digital codec in the form of matrixed rear channels, creating 6.1 or 7.1 channel output. However, the format is not considered a true 6.1 or 7.1 channel codec because it lacks the capability to support a discrete 6th channel like the competing DTS-ES codec.

Dolby Digital Live

Dolby Digital Live is a real-time encoding technology for interactive media such as video games. It converts any audio signals on a PC or game console into the 5.1-channel Dolby Digital format and transports it via a single S/PDIF cable.[1] The SoundStorm, used for the Xbox game console and certain nForce2-based PCs, used an early form of this technology. Dolby Digital Live is currently available in sound cards from manufacturers such as Turtle Beach[2] and Auzentech[3]

Dolby Digital Surround EX

Whereas Dolby's Pro-Logic IIx format creates 6.1 and 7.1 channel output from stereo 2 channel (2.0), the Digital Surround EX codec adds a sixth and sometimes seventh channel to standard (non-EX) 5.1 channel Dolby Digital soundtracks.

Dolby Digital Plus

Dolby Digital Plus is an enhanced coding system based on the AC-3 codec. It offers increased bitrates (up to 6.144 Mbit/s), support for more audio channels (up to 13.1), improved coding techniques to reduce compression artifacts, and backward compatibility with existing AC-3 hardware.

Channel configurations

Although most commonly associated with the 5.1 channel configuration, Dolby Digital allows a number of different channel selections. The full list of available options is:

- Mono (Center only)
- 2-channel stereo (Left + Right), optionally carrying matrixed Dolby Surround
- 3-channel stereo (Left, Center, Right)
- 2-channel stereo with mono surround (Left, Right, Surround)
- 3-channel stereo with mono surround (Left, Center, Right, Surround)
- 4-channel quadrophonic (Left, Right, Left Surround, Right Surround)
- 5-channel surround (Left, Center, Right, Left Surround, Right Surround)

All of these configurations can optionally include the extra LFE channel. The last two with stereo surrounds can optionally use Dolby Digital EX matrix encoding to add an extra Rear Surround channel.

Dolby Digital decoders are equipped with downmixing functionality to distribute encoded channels to available speakers. This includes such functions as playing surround information through the front speakers if surround speakers are unavailable, and distributing the center channel to left and right if no center speaker is available. When outputting to separate equipment over a 2-channel connection, a Dolby Digital decoder can optionally encode the output using Dolby Surround to preserve surround information.

Applications of Dolby Digital

Dolby Digital SR-D *cinema* soundtracks are optically recorded on a 35mm release print using sequential data blocks placed between every perforation hole on the sound track side of the *film*. A CCD scanner in the projector picks up a scanned video image of this area, and a processor correlates the image area and extracts the digital data as an AC-3 bitstream. These data are finally decoded into a 5.1 channel audio source.

Dolby Digital audio is also used on DVD Video and other purely digital media, like home cinema. In this format, the AC-3 bitstream is interleaved with the video and control bitstreams.

The system is used in many bandwidth-limited applications other than DVD Video, such as digital TV.

According to the AC-3 standard, the maximum coded bit rate is 640 kbit/s. 35mm film prints use a fixed rate of 320 kbit/s. DVD-Video players typically hit a ceiling of 448 kbit/s (due to manufacturer-imposed limitations), although they could technically handle the maximum bit rate. Digital cable TV standards limit AC-3 to 448 kbit/s. ATSC limits AC-3 to 384 kbit/s. The Microsoft Xbox game console outputs an AC-3 signal at the maximum allowed rate, 640 kbit/s.

Dolby is part of a group of organizations involved in the development of AAC (Advanced Audio Coding), part of MPEG specifications, and also considered the successor to MP3. AAC

outperforms AC-3 at any bitrate, but is more complex. The advantages of AAC become clearly audible at less than 400 kbit/s for 5.1 channels, and at less than 180 kbit/s for 2.0 channels.

Dolby Digital Plus (DD-Plus) will likely be deployed in future-generation DVD standards. As of May 2005, DD-Plus is a "mandatory codec" for HD DVD. This means all HD DVD hardware will be capable of decoding audio-content compressed by DD-Plus. DD-Plus is also an "optional codec" for Blu-ray Disc.

Dolby Technologies in Packaged Media Formats

Codec	HD DVD Status	HD DVD Channels	HD DVD Max Bit Rate	Blu-ray Status	Blu-ray Channels	Blu-ray Max Bit Rate	DVD Status	DVD Channels	DVD Max Bit Rate	DVD-Audio Status	DVD-Audio Channels	DVD-Audio Max Bit Rate
Dolby Digital		5.1	448 kbit/s	Mandatory	5.1	640 kbit/s	Mandatory	5.1	448 kbit/s	Optional in video zone for playback compatibility on DVD-Video players	5.1	448 kbit/s
Dolby Digital Plus	Mandatory	7.1	3 Mbit/s	Optional	7.1	1.7 Mbit/s	N/A					
Dolby True HD		8	18 Mbit/s	Optional	8	18 Mbit/s						

Surround sound

[Surround sound](#) is the concept of expanding the spatial imaging of audio playback from one dimension (mono/Left-Right) to two or three dimensions.

This is often performed for a more realistic audio environment, actively implemented in *cinema* sound systems, technical theatre, home entertainment, video arcades, computer gaming, and a growing number of other applications.

Many popular surround sound formats have evolved over the years. They include discrete 5.1 Surround sound on DVD-Audio (DVD-A) or SACD (Super Audio CD), ambisonics, quadraphonic, Dolby 5.1 Surround sound, DTS, DVD-Video (DVD-V), and MP3 Surround.

Surround sound can be created using several methods. The simplest to understand uses several speakers around the listener to play audio coming from different directions. Another approach involves processing the audio using psychoacoustic sound localization methods to simulate a 3D sound field using headphones. The third approach, which is based on Huygens' principle, attempts to reconstruct the recorded soundfield wavefronts within the listening space and so might be regarded as a form of "audio hologram". There are two related forms of this approach,[1] the first of which, Ambisonics, provides an exact reconstruction at a central point and a less and less accurate reconstruction as you move away from this point. The second form, wave field synthesis or WFS, produces a soundfield which, whilst not absolutely accurate anywhere, has an even error field over the whole area. WFS (of which two commercial systems are available, one from the Swiss company sonic emotion and one from Iosono) requires a large number of loudspeakers and a considerable amount of computing power to produce its results whereas Ambisonics, for which there is a significant amount of both free and commercial software available (as well as some hardware from, for instance, Meridean) requires far fewer resources, at least in its simplest form (this is no longer so true for more recent developments such as Near Field Compensated Higher Order Ambisonics[2]). In the limit, WFS and Ambisonics converge as was shown some years ago by Rozzenn Nicol and Marc Emerit[3] but for the present Ambisonics has a far greater market penetration in the domestic arena and especially amongst musicians involved in electronic and computer music. Some consumer electronic devices (AV receivers, stereos, and computer soundcards) have Digital signal processors or digital audio processors features built into them to simulate surrround sound from stereo sources.

Though generally the province of big-budget movie productions and sophisticated video games, some consumer camcorders (particularly DVD-R based models from Sony) have surround sound capability either built-in or available as an add-on. Though considered by camcorder reviewers to be of dubious utility, it is nevertheless one of the few ways that someone not using professional equipment can create surround sound. (The MiniDV spec does allow up to four channels of sound, making it theoretically possible for such camcorders, but it is seldom implemented that way.)

[Contents](#)

Specifications

4.0 Surround (matrixed SQ / QS)

4.0 extracts 4 audio channels from a stereo source:
- Two for speakers at the front - left (L) and right (R).
- Two for surround speakers at the rear - surround left (L$_s$) and surround right (R$_s$).
- Describes the early matrixed Surround Quadraphonic and Quadraphonic Stereo systems.

4.1 Surround (matrixed Prologic)

4.1 extracts 4 audio channels from a stereo source::
- Three for speakers at the front - left (L), center (C) and right (R).
- One for surround speakers at the rear - limited frequency mono surround channel (S).
- One low-frequency channel using a sub-woofer.
- Describes the Dolby Prologic matrixed Surround systems, with mono rear surround channels.

5.1 Surround (matrixed Prologic II)

5.1 extracts 5 audio channels from a stereo source:
- Three for speakers at the front - left (L) and right (R) at 22-30°, and center (C).
- Two for surround speakers at 90-110° to the side or rear - stereo surround left (L$_s$) and surround right (R$_s$).
- One low-frequency channel using a sub-woofer.
- Describes the Dolby Prologic II matrixed Surround systems, with stereo rear surround channels.

5.1 Surround (discrete Dolby Digital, DTS)

5.1 delivers six audio channels:
- Three for speakers at the front - left (L) and right (R) at 22-30°, and center (C).
- Two for surround speakers at 90-110° to the side or rear - surround left (L^s) and surround right (R^s).
- A Low-Frequency Effects channel carries supporting deep bass sound effects, ranging from 10 Hz to 80 Hz, which can for example be used by a subwoofer.

6.1 Surround

6.1, which was developed by Gary Rydstrom and Anthony Grimani and is typically delivered as Dolby Digital EX or DTS-ES, adds a Surround back channel to the 5.1 setup. The additional surround back information is stored in the Dolby Digital EX format as a matrixed signal, meaning that audio that is in phase and equally in the Sl and Sr channels will be played in the Surround Back channel. DTS-ES allows for a discrete Surround back signal, but can also be matrixed. Some 6.1 playback systems do use dual-mono Sb channels.

7.1 Surround

7.1 would use two additional speakers, although no consumer home cinema applications currently exist for it. Some computers and video game systems are capable of outputting a discrete 7.1 signal, and a number of mid-range and high-end receivers support it if it is available.

7.1 systems often refer to playing a 6.1 signal over a 7.1 surround setup. This is usually accomplished by duplicating the surround channel (6th channel) to the additional 7th channel. In practice, this improves envelopment of sound where a big space exists between the rear surround speakers.

The 7.1 system is also known as the SDDS system (Sony Dynamic Digital System), developed by Sony for large cinema halls. These incorporate Left Center (LC) and Right Center (RC) channels between the Left and Center channels and the Right and Center channels respectively.

Note

A distinction is made between the number of discrete channels encoded in the original signal, and the number of channels that are reproduced for playback; these can be added using matrix decoding. A distinction is also made between the number of channels reproduced for playback, and the number of speakers over which these channels are played.

Additionally, 5.1, 6.1, and 7.1 formats make use of bass management, which allows sound that is below the abilities of main channels (5.0 channels) to be redirected to the subwoofer,

which is designed to handle that frequency range. There are notation differences between the pre-bass-managed signal and once it has passed through bass manager. For example, in 5.1, the channels are referred to as L, R, C, LFE, Sl, and Sr. However, once passing through the bass manager, they are referred to as L, R, C, Sub, Sl, and Sr.

Notation

This notation, e.g. '5.1', reflects the number of full range, discrete channels; including a ".1" to reflect the limited range of the LFE channel.

e.g. 5 full-range channels + 1 LFE channel = 5.1

It can also be expressed as the number of full-range channels in front of the listener, separated by a slash from the number of full-range channels beside or behind the listener, separated by a decimal point from the number of limited-range LFE channels.

e.g. 3 front channels + 2 side channels + an LFE channel = 3/2.1

This notation can then be expanded to include the notation of Matrix Decoders. Dolby Digital EX, for example, has a sixth full-range channel incorporated into the two rear channels with a matrix. This would be expressed:

3 front channels + 2 rear channels + 3 channels reproduced in the rear in total + 1 LFE channel = 3/2:3.1

Note: The term stereo, although popularised in reference to two channel audio, can also be properly used to refer to surround sound.

5.1 Speaker Placement

Surround Sound speaker placement is different for both music and movie content. For music speakers are placed in a circle around the listener. The center channel has 0º offset, left and right are offset ± 30º, and the left/right surrounds are offset by ±110º. Also all speakers should be, monopole, equidistant to the listener, and all delay (ms) calculations on the surround decoder should be turned off (0ms).

For movie surround, the front speakers should be placed at the edges of the screen, toed in to face the central listening location, and the tweeters should be ear hight. The center speaker should be placed behind the screen (when using projection) or over or under a tv, and as close to ear high as possible. Rear channel speakers should be placed high on side walls, slightly behind the listening position, and should have a di-pole construction.

For more information check out a great DVD on system calibration by the Imaging Science Foundation called Video Essentials. *[4]*

Music Artists

Jean Michel Jarre, AERO album Diatonis, Highway 1 album

Categories: Film sound production

Vitaphone

[Vitaphone](#) was a sound film process used on features and nearly 2,000 *short subjects* produced by Warner Brothers and its sister studio First National from 1926 to 1930. Many early talkies, such as The Jazz Singer, used the Vitaphone process. Vitaphone was the last, but most successful, of the so-called sound-on-disc processes. With improvements in competing sound-on-film processes, Vitaphone's technical imperfections led to its retirement early in the sound era.

The business was established in the Vitagraph Studios in Brooklyn, New York, and acquired by Warners Bros. in 1925. Warner Bros. introduced Vitaphone on August 6, 1926, with the release of the silent feature Don Juan with music score and sound effects, accompanied by several short subjects featuring comedians and singers, and a greeting from motion picture industry spokesman Will Hays.

A Vitaphone-equipped theater used special projectors, an amplifier, and speakers. The projectors operated as normal motorized silent projectors would, but also provided a mechanical interlock with an attached phonograph turntable. When the projector was threaded, the projectionist would align a start mark on the film with the picture gate, and would at the same time place a phonograph record on the turntable, being careful to align the phonograph needle with an arrow scribed on the record's label.

When the projector rolled, the phonograph turned at a fixed rate, and (theoretically) played sound in sync with the film passing the picture gate simultaneously. Unlike the prevailing speed of 78 revolutions per minute for phonograph discs, Vitaphone discs were played at 33-1/3 r.p.m. to increase the playing time to match the 11-minute running time of a reel of film. Also unlike most phonograph discs, the needle on Vitaphone records moved from the inside of the disc to the outside.

The Vitaphone process made several improvements over previous systems:

- [Amplification](#) - The Vitaphone system was one of the first to use electronic amplification, using Lee De Forest's Audion tube. This allowed the sound of the phonograph to be played to a large audience at a comfortable volume.
- [Fidelity](#) - In the early days, Vitaphone had superior fidelity to sound-on-film processes, particularly at low frequencies. Phonographs also had superior dynamic range, on the first few playings.

These innovations notwithstanding, the Vitaphone process lost the early format war with sound-on-film processes for many reasons:

- [Distribution Issues](#) - Vitaphone records had to be distributed along with film prints, and shipping records required a whole infrastructure apart from the already-existing film distribution system. Additionally, records would wear out

after several screenings, and had to be replaced. This consumed even more distribution overhead.

- **Synchronization** - Vitaphone had severe and notorious synchronization problems. If a record skipped, it would fall out of sync with the picture, and the projectionist would have to manually restore sync. Additionally, if the film print became damaged and was not precisely repaired, the length relationship between the record and the print could be lost, also causing a loss of sync. The Vitaphone projectors had special levers and linkages to advance and retard sync, but it required the continual attention of the operator, and this was impractical. The system for aligning start marks on film and start marks on records was far from exact.

- **Editing** - A phonograph record cannot be edited directly, and this significantly limited the creative potential of Vitaphone films. Warner Brothers went to great expense to develop a highly complex phonograph-based dubbing system, using synchronization phonographs and Strowger switch-triggered playback phonographs (working very much like a modern sampler.)

- **Fidelity versus Sound-on-Film** - The fidelity of sound-on-film processes had improved considerably since its introduction by the Fox Film Corporation, and particularly after the adoption of RCA's variable-area recording technique.

Around March 1930, Warner Bros. and First National stopped recording directly to disc, and switched to sound-on-film recording. To make new film titles backward-compatible with Vitaphone equipped theaters, films produced with sound-on-film processes were released by Warner Bros. and the other Hollywood studios simultaneously in Vitaphone versions as late as 1937. Warner Bros. kept the "Vitaphone" name alive as the name of its short subjects division, The Vitaphone Corporation, most famous for releasing Leon Schlesinger's Looney Tunes and Merrie Melodies, later produced by Warners in-house from 1944 on.

Though operating on principles so different as to make it unrecognizable to a Vitaphone engineer, Digital Theater Sound is a sound-on-disc system, the first to gain wide adoption since the abandonment of Vitaphone.

Further reading

- • Bradley, Edwin M. (2005). The First Hollywood Sound Shorts, 1926-1931, McFarland & Company. ISBN 0786410302
- • Crafton, Donald (1997). The Talkies: American Cinema's Transition to Sound, 1926-1931, Charles Scribner's Sons. ISBN 0684195852
- • Liebman, Roy (2003). Vitaphone Films: A Catalogue of the Features and Shorts, McFarland & Company. ISBN 0786412798

Categories: Film sound production

Click track | Director of audiography | Dolby Digital | Sound design | Surround sound | Vitaphone

Film soundtracks

[Film score](#)

A [film soundtrack](#) is the music that is from or inspired by a *feature film*. Soundtracks themselves are not limited to film. One may find soundtracks to television shows, ranging from ER to the *anime* Cowboy Bebop, and video games such as the Final Fantasy series.

Soundtracks can be divided by purpose and placement. As a general rule, soundtracks can be divided into the score and the songs from (or inspired by) the movie/TV show/video game.

Contents

- 1 Origin
- 2 Score (background music)
  - o 2.1 Themes
- 3 Title song
- 4 Musicals and operas
  - o 4.1 Animated musicals
- 5 Songs from the movie
- 6 Songs inspired by the movie
- 7 Notable soundtracks
- 8 Bestselling soundtracks
- 9 List of songs popularized by a movie

Origin

It is likely the film "soundtrack" came into existence about the same time as the films themselves. Early films were *silent*, but were released with cue sheets or scores so that individual theater houses could play music, recorded or live, at appropriate places in the film. The first reels of 1961's West Side Story and 2001's Moulin Rouge! follow the practice of the era of silent film by beginning with an orchestra playing the opening theme. With the advent of talkies in 1927, music was optically integrated into the actual film itself, and the wide world of film soundtracks was born.

Score (background music)

Main article film score

The score to a film is also known as its background music. This is arguably the most common type of music heard on a film soundtrack, is music composed and placed to enhance the desired emotion of a scene, be it positive or negative. The actors on screen are talking

and moving normally, that is, they are neither singing nor dancing nor interacting with the music in any way (except in cases of a spoof). A person watching the movie may not be aware that anything is playing, but might comment on the poorness or flatness of a scene should the music be removed. The background music is usually orchestrated without meaningful vocals (with the exception of some chanting), and somewhat formless, based heavily on musical peaks and troughs that highlight the scene but which otherwise may be nonsensical or even boring when played alone.

Most background music follows a general pattern of instrumentation and technique to achieve whatever ends the composer desires. Common examples of such devices used in background music include trilling violins to indicate suspense, legato flutes to convey peaceful or pastoral setting, trumpet fanfares for military or martial scenes, and drumming for tribal events.

Movies with notable soundtracks consisting mainly of background music include the Lord of the Rings movie trilogy (Howard Shore, composer), Star Wars (John Williams, composer), The Mission (Ennio Morricone, composer) and The Piano (Michael Nyman, composer).

Themes

Closely related to a movie's background music is the theme(s) of the movie. A theme is a particular melodic or rhythmic motif that appears in the music whenever a certain event, usually the presence or entrance of a major character, occurs (see leitmotif). Themes differ from background music in that they are usually tuneful and will stand alone if removed from the context of the movie. Also unlike background music, the song may often have purposeful lyrics.

The theme is usually repeated throughout the course of the film. Sometimes, it is introduced early and manipulated with regards to tempo, key, and instrumentation to fit the particular mood. For example, an upbeat theme may be played in a minor mode if the character it is associated with suffers or dies. It may be slowed down for a romantic moment or sped up for stressful emotions. It may be placed in counterpoint with another theme to show a relationship. A theme may also be hinted at as a character develops and be finally played in full when the character reaches a peak. For example, in the Attack of the Clones, when Anakin Skywalker makes the choice to exact revenge on the people who killed his mother, the Imperial March from Star Wars is played in full for the first time that movie.

A single movie may have one or many strong themes. Often, a movie will have a primary theme played during the opening and/or closing credits that is not heard in totality anywhere else in the film. In certain cases, this song may be sung (usually by a popular singer unrelated to the rest of the film) during the credits, but instrumented when inserted into the film. This is called the title song and is discussed later. A film may have an orchestrated theme as well as a title song, composed by different people with different results. Often, one will succeed commercially while the other will fail.

The theme of a film may eventually come to symbolize a character or the film itself, to the point where the original purpose of the theme may be lost. The opening strains of Also sprach

Zarathustra and Blue Danube Waltz by Richard Strauss are inextricably linked to 2001: A Space Odyssey, though few can remember when in the film the themes were first played. Themes are usually titled for the movie they occur in, such as The Theme from Schindler's List or Theme from the Magnificent Seven, and may be distinguished as to why they occur, such as the Love Theme from Romeo and Juliet.

Title song

A title song is a theme, usually sung to lyrics, and associated with a particular movie that is heard in toto during the credits and rarely anywhere else in the film, except in the case of *musicals*. Usually the title song is composed for the movie itself, but sometimes existing pieces are used, especially when a current movie is set in a recent era that possessed stereotypical music, such as disco. The singer of the title theme is usually unrelated to the movie itself, with Barbra Streisand being a notable exception.

Title songs are, by and large, vague in their references to the film's particulars, focusing instead on general themes of love, loss, and betrayal. These songs often go on to be commercial successes even if the movie was forgettable, though the fate of both movie and title song are intertwined. One wonders if "My Heart Will Go On" would have become such a hit had not Titanic succeeded as well as it did. Ditto for "I Will Always Love You" and its corresponding movie The Bodyguard.

Occasionally, a film will have both a popular orchestrated theme and a sung theme. The James Bond films all feature the James Bond theme as well as a movie-specific title song, such as Carly Simon's The Spy who Loved Me (Nobody Does it Better).

Musicals and operas

Many films made in the 1940s through 1960s especially were screen-based adaptations of popular stage musicals. Several films of this time originated as musicals, some of which were later adapted to the stage (e.g., Lerner and Loewe's Gigi). Besides the sung portions, there is also background, or "incidental," music used to underscore dialogue (as in stage musicals); this background music may be more prominent in film musicals, because of the greater capacity to have scenes of transition or with special effects. Whereas spoken films (e.g., Gone with the Wind) may at times use recurring themes in the background music, the underscoring, including dance music, in a film (or stage) musical is usually more specifically derived from themes that occur in the vocal numbers.

The modern film musical fell out of popularity after the 1960s. Nevertheless, film musicals occasionally have been produced since that time, such as A Little Night Music, Victor/Victoria, Chicago, and Moulin Rouge!. Lately *Hollywood* seems to produce more musicals as animated films (see below), while Bollywood still embraces the live-action film musical as a viable genre.

Significant differences can exist between the stage and film versions of musicals, not only in the plot and details of the script (e.g., On a Clear Day You Can See Forever), but also in the constitution or even creators of the musical numbers (e.g., The Best Little Whorehouse in

Texas). Sometimes the original creators of a stage musical have little or no connection with the film version once the film rights have been bought.

The recordings presented on a soundtrack album from a film musical may not always correspond with the version shown on screen. The album may include numbers omitted from the final cut, may include additional verses or passages not heard in the film, may substitute a different recording or mix of a number, or may omit certain passages within a number. The way dialogue is interpolated can present a different version in the recording from the film.

A standard practice in filming musicals is to have the score with vocals recorded in advance, and then to have the actors lip sync to a playing of the recording while they are in front of the camera. (It is rare in film musicals to film a scene as a "live" performance with orchestra.) This practice allows for other voices to be used for the sung portions than those of the featured actors. Perhaps the most famous off-camera singing voice used for dubbing in filmed musicals is that of Marni Nixon. Part of the craft of editing pre-recorded vocal portions into the film is to make sure that they merge effectively and seamlessly with the surrounding dialogue.

Related to the above is the genre of filmed operas (that is, vocal musical works that are sung virtually throughout, traditionally originating on stage). Many filmed operas are made from live performances in a theatrical setting. Some filmed operas, however, are made on location, and therefore require lip-synchronization. In this case, often the singers themselves serve as the actors, but sometimes professional actors use those singers' voices before the camera.

Animated musicals

Most *animated films* produced by Disney are *musicals*. Indeed, almost every feature-length animated feature which is not *anime* is a musical, although Pixar's animated features are not musicals. Animated films share all basic characteristics with their live-action counterparts, except that the incidental music is more likely to be novel, i.e. in the tradition of non-musical film scores.

Title songs from animated musicals do sometimes go on to become commercially successful, a fact capitalized on by such singers as Elton John (The Lion King) and Céline Dion (Beauty and the Beast). The glory days of the Disney song might be considered to have come during the tenure of Alan Menken and Howard Ashman.

Songs from the movie

Existing in a similar place, but different class, as the score are the so-called songs from the movie, which will be abbreviated SftM for now. SftM are discrete songs, almost always not composed specifically for the movie, heard during the course of the movie itself. A SftM may either be background music or semi-interactive. (Soviet cinematography traditionally relied heavily on songs with lyrics, even in non-musical films.)

An SftM used as background music functions much in the same way as an orchestrated piece would. It is added external to the movie and used to heighten the mood. The main difference is its existing as a full, independent song without being a theme (and thus played only once during the film), though a piece such as Shaft would traverse that boundary.

A semi-interactive SftM is a song playing in the context of the movie, such as the background music in a club or a tune heard on the radio of a character's car. When a semi-interactive SftM is playing, it functions as background music, so it would be rare to see a gang fight scene with a giddy SftM unless the director were going for irony.

The average movie soundtrack will contain eight or so SftM by popular artists tangentially or unrelated to the film itself. Forrest Gump's soundtrack is one of the best selling of all times and reads almost like a laundry list of popular tunes from the Baby Boomer generation.

Songs inspired by the movie

A somewhat recent invention, songs inspired by the movie are almost always not actually played in the movie itself. Instead, as the title suggests, they are derivative of the musical, cultural, social, etc. themes of the film. This seems to be done primarily to capitalize on the success of a particular film. After the soundtrack to The Lion King was released to great acclaim, Disney released the follow-up album Rhythm of the Pridelands.

Notable soundtracks

8 Mile (This movie has two soundtracks, the first containing award winning hit "Lose Yourself")
2001: A Space Odyssey (memorable theme music Also Sprach Zarathustra became a radio hit, rare for a classical instrumental piece)
American Graffiti (massive-selling double album of rock oldies)
Apocalypse Now (another hit, memorable use of the Ride of the Valkyries by Richard Wagner)
Black Hawk Down (by Hans Zimmer. One of his best soundtracks composed, given the short time frame he had to finish the task for the movie)
The Bodyguard (by Whitney Houston and others, bestselling of all time)
Deep Red (first album by Goblin, 1975 soundtrack to popular Dario Argento thriller)
Selmasongs (from Dancer in the Dark by Björk)
Fast Times at Ridgemont High (successful soundtrack using contemporary hits)
Flashdance (launched several hit songs, surprise hit)
Garden State (won a Grammy for Best Soundtrack in 2005 for first time director Zach Braff)
Gladiator (yet another of Hans Zimmer's best-composed soundtracks)
A Hard Day's Night (early rock and roll soundtrack by The Beatles)
The Harder They Come (very successful soundtrack and movie, launched career of Jimmy Cliff, early mainstream reggae music)

Jungle Book (first soundtrack in the modern sense, from the 1942 film scored by Miklós Rózsa)

Miami Vice (TV soundtrack that stayed at the top of the album charts for 11 weeks in 1985)

Mo' Better Blues (established Gang Starr's reputation and helped launch jazz rap)

O Brother Where Art Thou? (surprise bluegrass hit, Grammy winner)

Peter Gunn (first jazz soundtrack, theme song is still recognizable by many people today)

Reservoir Dogs (soundtrack deliberately chose the "worst" songs of the 1970s, became a cult favorite)

Saturday Night Fever (massive hit mostly by the Bee Gees, brought disco to the mainstream)

Shaft (hit by Isaac Hayes, his biggest record and Academy Award winner)

Space Jam (popular tracks by Seal, and R. Kelly)

Star Wars (hugely popular movie, and music by John Williams that became the bestselling score-only soundtrack of all time)

The Stoned Age (early teen film focused on a cult band, Blue Öyster Cult)

Superfly (A number one hit for Curtis Mayfield, pioneering socially conscious lyrics in funk and soul)

That's the Way of the World (film unsuccessful, soundtrack a huge hit for Earth, Wind & Fire)

Till the Clouds Roll by (soundtrack and film inspired by life of Jerome Kern, early use of the release of a soundtrack to promote a film)

Urban Cowboy (soundtrack from the movie that brought country music and the honky tonk lifestyle to many suburban cultures, and spawned many hits, credited to have been launching the boom in country music appeal in 1980)

The Lord of the Rings film trilogy (Original scores by Howard Shore who iconically evoked the sounds of Tolkien's Middle-earth; roughly 80 different leitmotifs were composed for all three films)

Bestselling soundtracks

The Bodyguard (1992); 17 times platinum
Saturday Night Fever (1977); 15 times platinum
Purple Rain (1984); 13 times platinum
Forrest Gump (1994); 12 times platinum
Dirty Dancing (1987); 11 times platinum
The Lion King (1994); 10 times platinum
(Tie) Top Gun (1986); Footloose (1984); 9 times platinum
Grease (1978); 8 times platinum
Waiting to Exhale (1995); 7 times platinum
Evita (1996); 5 times platinum

List of songs popularized by a movie

Some of these songs had been released before the movie, but had found little success only to become popular once featured in the movie. Other songs were released alongside the film or were briefly re-popularized some years after their initial peak. (This list does not include songs associated with a cinematic opera or musical.)

Most of these theme songs occur at least once during a climax during the movie, and are often played during the opening and/or closing credits; the close association between the highlights of a movie and a particular song, especially when the two are marketed together (as in a music video), means that songs can find new audiences. For example, Quentin Tarantino's use of "La La Means I Love You" and 1970s Philly soul group The Delfonics led to a renaissance in hipness for the band some fifteen years after their mainstream success ended.

Blue Öyster Cult's "Don't Fear the Reaper" from The Stoned Age
Elton John's "Circle of Life" from The Lion King
Céline Dion's "My Heart Will Go On" from Titanic
Stealers Wheel's "Stuck In The Middle" from Reservoir Dogs
Lynyrd Skynyrd's "Tuesday's Gone" from Dazed and Confused
The Proclaimers' "I'm Gonna Be (500 Miles)" from Benny and Joon
Queen's "Bohemian Rhapsody" from Wayne's World
Simple Minds' "Don't You (Forget About Me)" from The Breakfast Club
Whitney Houston's "I Will Always Love You" from The Bodyguard
R. Kelly's "I Believe I Can Fly" from Space Jam
"March of the Volunteers", theme song to the movie Sons and Daughters in a Time of Storm, which became the national anthem of the People's Republic of China
Louis Armstrong's "What a Wonderful World" from Good Morning, Vietnam
Madonna's "Into The Groove" from Desperately Seeking Susan

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Special effects

Special effects (abbreviated SPFX or SFX) are used in the *film*, television, and entertainment industry to visualize scenes that cannot be achieved by normal means, such as space travel. They are also used when creating the effect by normal means is prohibitively expensive, such as an enormous explosion. They are also used to enhance previously filmed elements, by adding, removing or enhancing objects within the scene.

Many different visual special effects techniques exist, ranging from traditional theater effects or elaborately staged as in the "machine plays" of the Restoration spectacular, through classic film techniques invented in the early 20th century, such as aerial image photography and optical printers, to modern computer graphics techniques (CGI). Often several different techniques are used together in a single scene or shot to achieve the desired effect.

Special effects are often "invisible." That is to say that the audience is unaware that what they are seeing is a special effect. This is often the case in historical movies, where the architecture and other surroundings of previous eras is created using special effects.

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- 1 Developmental history
- 2 Special effects animation
- 3 Visual special effects techniques in rough order of invention
- 4 CGI versus SFX
- 5 Landmark movies
- 6 Special effect software

Developmental history

In 1895, when the *film industry* was just starting out, Alfred Clarke created what is commonly accepted as the first-ever special effect. While filming a reenactment of the beheading of Mary, Queen of Scots, Clarke instructed an actor to step up to the block in Mary's costume. As the executioner brought the axe above his head, Clarke stopped the camera, had all of the actors freeze, and had the person playing Mary step off the set. He placed a Mary dummy in the actor's place, rolled the tape, and allowed the executioner to bring the axe down, severing the dummy's head. "Such… techniques would remain at the heart of special effects production for the next century" (Rickitt, 10). This was the first time an effect was used in film to make the audience believe that something that wasn't happening was. Clarke tricked his audience into believing what they saw was real, and from that moment on, nothing shown in film could be believed to have happened. In 1935, RKO studios produced Becky Sharp, the first commercial film to use Technicolor. The ability to produce color films added to the look of reality of film. During World War II, black and white films

were the most common in the new popular war movies, but a new phenomenon had reached filmmakers; the use of miniatures.

To create complex shots of airplanes leaving a ship, or a fleet of aircraft carriers moving across the ocean, the producers of the movie used a large tank of water with model boats and planes and filmed the shot. Using special machines to produce waves, the filmmakers were able to create realistic shots of boats and airplanes. "Films such as Ships with Wings (1942) relied on model ships, planes, and miniature pyrotechnics for their portrayal of war" (Rickitt, 23). This posed a question to audiences; how do we know what is real and what is unreal?

Then, in 1977, a new blockbuster movie hit the market: Star Wars, directed by George Lucas. What made Star Wars unique was that it created so many of its own original effects. The lightsabers that the actors fought with got their glowing effect by drawing directly on the film stock, and the same technique was later applied to the laser beams the Tie-fighters shot at the X-wings. Lucas' effects shop's biggest innovatios were to use the outdated VistaVision cameras that used larger film cells so that when the effects were composited and transferred to standard film stock the effects looked as clean as the non-effects shots (previously when such bluescreen effects were composited they appeared grainy and blurry compared to the rest of the film). A variety of techniques to shoot the ships in space included running the models down wires and having the models stand still and the camera move. Another big innovation was the perfection of the motion control system enabling a camera to make multiple identical passes. Following success of Star Wars and planning a sequel, Lucas turned the effects shop created for one movie into Industrial Light and Magic for The Empire Strikes Back.

In 1993, Lucas' close friend, Steven Spielberg, directed Jurassic Park. This film used *computer generated imagery* (CGI) to create realistic monsters without the use of stop motion, which was not always successful. What Spielberg did was to film the scene with the actors acting as though their dinosaur counterparts were there, then he scanned the film into a computer, and added the dinosaurs in afterwards. This new technology really pushed special effects to new heights. Two years later, entire films could be made on a computer such as Toy Story (1995). Audiences had lost all sense of reality in film, if indeed there had been any since 1896, with the new CGI. Everything on screen now looked so real that it was almost impossible to tell what was a backlot set, or an actor in costume, or what was entirely or mostly produced on a computer. Many fear that we have lost the comfort of knowing that what we see isn't real, due to the ever-changing effect industry.

Special effects animation

Also known as simply effects animation, special effects animation is a specialization of the *traditional animation* and computer animation processes. Anything that moves in an animated film and is not a character (who are handled by character animators) is considered a special effect, and is left up to the special effects animators to create. Effects animation tasks can include animating cars, trains, rain, snow, fire, magic, shadows, or other non-character entities, objects, and phenomena.

Sometimes, special processes are used to produce effects animation instead of drawing or rendering. Rain, for example, has been created in Disney films since the late-1930s by filming slow-motion footage of water in front of a black background, with the resulting film superimposed over the animation.

Among the most notable effects animators in history are A.C. Gamer from Termite Terrace/Warner Bros.; and Joshua Meador, Cy Young, Mark Dindal, and Randy Fullmer from the Walt Disney animation studio.

Special effects animation is also common in live-action films to create certain images that cannot be traditionally filmed. In that respect, special effects animation is more commonplace than character animation, since special effects of many different types and varieties have been used in film for a century.

Visual special effects techniques in rough order of invention

- practical effects
in-camera effects
miniature effects
Schüfftan process
matte paintings
- rotoscoping
- Dolly zoom
optical effects
travelling matte
bluescreen
prosthetic makeup effects
motion control photography
Audio-Animatronic models
digital compositing
wire removal
morphing
- computer-generated imagery
- match moving
Virtual cinematography

CGI versus SFX

Effects that are created via computers, or during editing are known as CGI (Computer generated Imagery) Effects, or *Visual effects* — not Special Effects. Special Effects are those effects which are created during filming on-set, such as bullet hits, fire, flame, and explosions, wind, rain, etc. AI refers to "Artificial Intelligence." It is the creation of a computer generated character who has the ability to think and make decisions for itself.

Landmark movies

- The Lord of the Rings Trilogy (Created Massive Software, prosthetic work, digital effects)
- The Day After Tomorrow (prolonged digital shots, playing with "weather effects")
- Star Wars (Creation of original, practical effects)
- Tron (Digital Animation)
- The Terminator (digital effects)
- Independence Day (Digital effects combined with small-scale models)
- Jurassic Park (Large animatronics, creating creatures from scratch)
- Amadeus (Old age stipple, era effects)
- The Birds (Male/Female Matte developments)
- Titanic (Model work, scaling water)
- Toy Story (Computer Animation)
- Buddy (Anamatronics)
- The Matrix Trilogy (Digital effects)
- King Kong (2005) (Motion Capture)
- Final Fantasy (2001) (Full Human Actors Animation)

Special effect software

- Inferno
- Final Cut Pro
- trukor (mac guff)
- symbor (mac guff)
- Shake
- Motion
- Nuke
- Avid
- Sony Vegas
- Pinnacle
- Avid Liquid
- Adobe After Effects
- Combustion

References

- **Special Effects: The History and Technique by Richard Rickitt**

Categories: Special effects | Animation

Sound effect

Sound effects or audio effects are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of movies, video games, music, or other media.

In *motion picture* and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point without the use of dialogue or music. The term often refers to a process applied to a recording, without necessarily referring to the recording itself. In professional motion picture and television production, the segregations between dialogue, music, and sound effects recordings are quite severe, and it is important to understand that in such contexts dialogue and music recordings are never referred to as sound effects, though the processes applied to them, such as reverberation or flanging, often are.

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- 1 History
- 2 In film
- 3 In video games
- 4 Recording effects
- 5 Processing effects
- 6 Aesthetics in film
- 7 Techniques
- 8 See also

History

The use of sound effects originated in theater; by some accounts sound effects were already in use in Classical Antiquity. Various devices were used to simulate such sounds as thunder or approaching horse hooves off stage. The repertory of early theatrical sound effects became more elaborate in the early modern era, and various mechanical devices were constructed to produce more and better sounds. Large urban theaters often had large collections of such devices. Samples of such vintage sound effects can occasionally be heard

in early audio recordings of Vaudeville acts, although by contemporary accounts the effects in the primitive early recording studios were less elaborate than those in theaters.

The field of sound effects advanced considerably in the 1920s, first with the impetus of radio. Most early radio was live, and featured many live theatrical productions which made much use of sound effects. The better radio studios often employed several sound effects men working at the same time on productions. In the mid 1920s, the advances in recording technology with improved electronic microphones allowed for the practice of having pre-recorded repertories of sound effects on 78 rpm records. Actual recordings of motorcars, airplanes, large crowds laughing or shouting, etc. could then be added to radio dramas via the discs. In the late 1920s motion picture studios switched from *silent film* to sound, opening up another venue for sound effects.

In film

In the context of motion pictures and television, sound effects refers to an entire hierarchy of sound elements, whose production encompass many different disciplines, including:

- Hard sound effects are common sounds that appear on screen, such as door slams, weapons firing, and cars driving by.
- Background (or BG) sound effects are sounds that do not explicitly synchronize with the picture, but indicate setting to the audience, such as forest sounds, the buzzing of fluorescent lights, and car interiors. The sound of people talking in the background is also considered a "BG," but only if the speaker is unintelligible and the language is unrecognizable (this is known as walla). These background noises are also called ambience or atmos ("atmosphere").
- Foley sound effects are sounds that synchronize on screen, and require the expertise of a *foley artist* to properly record. Footsteps, the movement of hand props, and the rustling of cloth are common foley units.
- Design sound effects are sounds that do not normally occur in nature, or are impossible to record in nature. These sounds are used to suggest futuristic technology, or are used in a musical fashion to create an emotional mood.

Each of these sound "food groups" are specialized, with sound editors known as specialists in an area of sound effects (e.g. a "Car cutter" or "Guns cutter").

The process of creating sound effects can be separated into two steps: the recording of the effects, and the processing. Large libraries of commercial sound effects are available to content producers (such as the famous Wilhelm scream), but on large projects sound effects may be custom-recorded for the purpose.

Also, if the soundtrack is processed through a foley, it can make the smallest sound look perfect on screen and the audience can never guess how much work went into the making of that specific sound.

In video games

The principles involved with modern video game sound effects (since the introduction of sample playback) are essentially the same as those of motion pictures. Typically a game project requires two jobs to be completed: sounds must be recorded or selected from a library and a sound engine must be programmed so that those sounds can be incorporated into the game's interactive environment. Historically the simplicity of game environments reduced the required number of sounds needed, and thus only one or two people were directly responsible for the sound recording and design. As the video game business has grown and computer sound reproduction quality has increased, however, the team of sound designers dedicated to game projects has likewise grown and the demands placed on them may now approach those of mid-budget motion pictures.

Many games, such as Half-Life include built-in realtime sound effects, so that, for example, a gunshot in a chamber echoes realistically.

Recording effects

The best sound effects originate from original sources; the best sounds of machine-gun fire are original recordings of actual machine guns, as opposed to a synthesized or sampled and sequenced effect of a machine gun. When the producer or content creator demands high-fidelity sound effects, the sound editor usually must augment his available library with new sound effects recorded in the field.

When the required sound effect is of a small subject, such as scissors cutting, cloth ripping, or footsteps, the sound effect is best recorded in a studio, under controlled conditions. Such small sounds are often delegated to a *foley artist* and foley editor. Many sound effects cannot be recorded in a studio, such as explosions, gunfire, and automobile or aircraft maneuvers. These effects must be recorded by a sound effects editor or a professional sound effects recordist.

When such "big" sounds are required, the recordist will begin contacting professionals or technicians in the same way a producer may arrange a crew; if the recordist needs an explosion, he may contact a demolition company to see if any buildings are scheduled to be destroyed with explosives in the near future. If the recordist requires a volley of cannon fire, he may contact historical re-enactors or gun enthusiasts. People are often excited to participate in something that will be used in a motion picture, and love to help.

Depending on the effect, recordists may use several DAT, hard disk, or Nagra recorders and a large number of microphones. During a cannon- and musket-fire recording session for the 2003 film The Alamo, conducted by Jon Johnson and Charles Maynes, two to three DAT machines were used. One machine was stationed near the cannon itself, so it could record the actual firing. Another was stationed several hundred yards away, below the trajectory of the ball, to record the sound of the cannonball passing by. When the crew recorded musket-fire, a set of microphones were arrayed close to the target (in this case a swine carcass) to record the musket-ball impacts.

A counter-example is the common technique for recording an automobile. For recording "Onboard" car sounds (which include the car interiors), a three-microphone technique is common. Two microphones record the engine directly: one is taped to the underside of the hood, near the engine block. The second microphone is covered in a wind screen and tightly attached to the rear bumper, within an inch or so of the tail pipe. The third microphone, which is often a stereo microphone, is stationed inside the car to get the car interior. Having all of these tracks at once gives a *sound designer* or mixer a great deal of control over how he wants the car to sound. In order to make the car more ominous or low, he can mix in more of the tailpipe recording; if he wants the car to sound like its running pedal-to-the-metal, he can mix in more of the engine recording and back off on the interior perspective. In cartoons, a pencil being dragged down a washboard may be used to simulate the sound of a sputtering engine.

The first recorded sound effect was of Big Ben striking 10:30, 10:45, and 11:00. It was recorded on a brown wax cylinder by technicians at Edison House in London. It was recorded July 16, 1890 . This recording is currently in the public domain.

Processing effects

As the car example demonstrates, the ability to make multiple simultaneous recordings of the same subject—through the use of several DAT or multitrack recorders—has made sound recording into a sophisticated craft, and allows the sound effect to be shaped by the sound editor or *sound designer*, not just for realism, but for emotional effect.

Once the sound effects are recorded or captured, they are usually loaded into a computer integrated with an audio non-linear editing system. This allows a sound editor or *sound designer* to heavily manipulate a sound to meet his needs.

The most common sound design tool is the use of layering to create a new, interesting sound out of two or three old, average sounds. For example, the sound of a bullet impact into a pig (from the above example) may be mixed with the sound of a melon being gouged to add to the "stickiness" or "gore" of the effect. If the effect is featured in a close-up, the designer may also add an "impact sweetener" from his library. The sweetener may simply be the sound of a hammer pounding hardwood, equalized so that only the low-end can be heard. The low end gives the three sounds together added weight, so that the audience actually "feels" the weight of the bullet hit the victim. If the victim is the bad guy, and his death is climactic, the sound designer may add reverb to the impact, in order to enhance the dramatic beat. And then, as the victim falls over in slow motion, the sound editor may add the sound of a broom whooshing by a microphone, pitch-shifted down and time-expanded to further emphasize the death. If the movie is a science-fiction film, the designer may phaser the whoosh to give it a more sci-fi feel. (For a list of many sound effects processes available to a sound designer, see the bottom of this article.)

Aesthetics in film

When creating sound effects for films, sound recordists and editors do not generally concern themselves with the verisimilitude or true-to-lifeness of the sounds they present. The sound of a bullet entering a person from a close distance may sound nothing like the sound designed in the above example, but since very few people are aware of how such a thing actually sounds, the job of designing the effect is mainly an issue of creating a conjectural sound which feeds the audience's expectations while still suspending disbelief.

In the previous example, the phased 'whoosh' of the victim's fall has no analogue in real life experience, but it is emotionally immediate. If a sound editor uses such sounds in the context of emotional climax or a character's subjective experience, they can add to the drama of a situation in a way visuals simply cannot. If a *visual effects* artist were to do something similar to the 'whooshing fall' example, it would probably look ridiculous or at least excessively melodramatic.

The "Conjectural Sound" principle applies even to happenstance sounds, like tires squealing or doorknobs turning or people walking. If the sound editor wants to communicate that a driver is in a hurry to leave, he will cut the sound of tires squealing when the car accelerates from a stop; even if the car is on a dirt road, the effect will work if the audience is dramatically engaged. If a character is afraid of someone on the other side of a door, the turning of the doorknob can take a second or more, and the mechanism of the knob can possess dozens of clicking parts. A skillful *Foley artist* can make someone walking calmly across the screen seem terrified simply by giving the actor a different gait.

Techniques

In music and film/television production, typical effects used in recording and amplified performances are:

- echo - one or several delayed signals are added to the original signal. To be perceived as echo, the delay has to be of order 50 ms or above. Short of actually playing a sound in the desired environment, the effect of echo can be implemented using either digital or analog methods. Analog echo effects are implemented using tape delays and/or spring reverbs. When large numbers of delayed signals are mixed over several seconds, the resulting sound has the effect of being presented in a large room, and it is more commonly called reverberation or reverb for short.

- flanger - a delayed signal is added to the original signal with a continuously-variable delay (usually smaller than 10 ms). This effect is now done electronically using DSP, but originally the effect was created by playing the same recording on two synchronized tape players, and then mixing the signals together. As long as the machines were synchronized, the mix would sound more-or-less normal, but if the operator placed his finger on the flange of one of the players (hence "flanger"), that machine would slow down and it signal would fall out-of-phase with its partner, producing a phasing effect. Once the operator took

his finger off, the player would speed up until its tachometer was back in phase with the master, and as this happened, the phasing effect would appear to slide up the frequency spectrum. This phasing up-and-down the register can be performed rhythmically.

- phaser - the signal is split, a portion is filtered with an all-pass filter to produce a phase-shift, and then the unfiltered and filtered signals are mixed. The phaser effect was originally a simpler implementation of the flanger effect since delays were difficult to implement with analog equipment. Phasers are often used to give a "synthesized" or electronic effect to natural sounds, such as human speech. The voice of C-3PO from Star Wars was created by taking the actor's voice and treating it with a phaser.
- chorus - a delayed signal is added to the original signal with a constant delay. The delay has to be short in order not to be perceived as echo, but above 5 ms to be audible. If the delay is too short, it will destructively interfere with the un-delayed signal and create a flanging effect. Often, the delayed signals will be pitch shifted to create a harmony with the original signal.
- equalization - different frequency bands are attenuated or amplified to produce desired spectral characteristics. Abbreviated EQ.
- filtering - Equalization is a form of filtering. In the general sense, frequency ranges can be emphasized or attenuated using low-pass, high-pass, band-pass or band-stop filters. Band-pass filtering of voice can simulate the effect of a telephone because telephones use band-pass filters.
- overdrive effects such as the use of a fuzz box can be used to produce distorted sounds, such as for imitating robotic voices or radiotelephone traffic. The most basic overdrive effect involves clipping the signal when its absolute value exceeds a certain threshold.
- pitch shift - similar to pitch correction, this effect shifts a signal up or down in pitch. For example, a signal may be shifted an octave up or down. This is usually applied to the entire signal, and not to each note separately. One application of pitch shifting is pitch correction. Here a musical signal is tuned to the correct pitch using digital signal processing techniques. This effect is ubiquitous in karaoke machines and is often used to assist pop singers who sing out of tune. It is also used intentionally for aesthetic effect in such pop songs as Cher's Believe and Madonna's Die Another Day.
- time stretching - the opposite of pitch shift, that is, the process of changing the speed of an audio signal without affecting its pitch.
- resonators - emphasize harmonic frequency content on specified frequencies.
- synthesizer - generate artificially almost any sound by either imitating natural sounds or creating completely new sounds.
- modulation - to change the frequency or amplitude of a carrier signal in relation to a predefined signal. Ring modulation, also known as amplitude modulation, is an effect made famous by Doctor Who's Daleks and commonly used throughout sci-fi.

- compression - the reduction of the dynamic range of a sound to avoid unintentional fluctuation in the dynamics. Level compression is not to be confused with audio data compression, where the amount of data is reduced without affecting the amplitude of the sound it represents.
- 3D audio effects - place sounds outside the stereo basis
- reverse echo - a swelling effect created by reversing an audio signal and recording echo and/or delay whilst the signal runs in reverse. When played back forward the last echos are heard before the effected sound creating a rush like swell preceding and during playback. Jimmy Page of Led Zeppelin claims to be the inventor of this effect which can be heard in the bridge of Whole Lotta Love.

See also

- Foley artist

Categories: Special effects | Film techniques Sound effect | Tokusatsu | Visual effect

Visual effect

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Visual effects (vfx) is the term given to a sub-category of *special effects* in which images or *film* frames are created or manipulated for film and video. Visual effects usually involve the integration of live-action footage with *computer generated imagery* or other elements (such as pyrotechnics or model work) in order to create environments or scenarios which look realistic, but would be dangerous, costly, or simply impossible to capture on film. They have become increasingly common in big-budget films, and have also recently become accessible to the amateur filmmaker with the introduction of affordable *animation* and compositing software.

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- 1 Timing
- 2 Categories
- 3 See also
- 5 Further reading

Timing

Visual effects are frequently integral to a movie's story and appeal. Although most visual-effects work is completed during *post-production*, it usually must be carefully planned and choreographed in *pre-production* and production.

Categories

Visual effects may be divided into at least four categories:
- Models: miniature sets and models, animatronics
- Matte paintings and stills: digital or traditional paintings or photographs which serve as background plates for keyed or *rotoscoped* elements
- Live-action effects: keying actors or models through bluescreening and greenscreening
- Digital animation: modelling, lighting, texturing, rigging, animating, and rendering computer generated 3D characters, particle effects, digital sets, backgrounds, etc..

See also

- Animation
- computer generated imagery
    - Physical Effects — another category of *special effects*

Further reading

- T. Porter and T. Duff, "Compositing Digital Images", Proceedings of SIGGRAPH '84, 18 (1984).
- The Art and Science of Digital Compositing (ISBN 0121339602)

Categories: Film techniques | Special effects Sound effect | Tokusatsu | Visual effect

Film studios

A movie studio is a controlled environment for the making of a *film*. This environment may be interior (*sound stage*), exterior (*backlot*) or both.

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Disambiguation

In casual usage, the term has become confused with production company, due to the fact that, especially in the United States, the major, well-known production companies of Hollywood's "Golden Age" (roughly 1925-1960) normally owned their own studio subsidiaries. However, worldwide (and even in the USA) most production companies did not, in fact, own their own studios but had to rent space at independently owned studios which, just as frequently, never produced a film of their own.

History

In 1893, Thomas Edison built the first movie studio in the USA when he constructed the Black Maria, a tarpaper-covered structure near his laboratories in West Orange, New Jersey, and asked circus, vaudeville and dramatic actors to perform for the camera. He distributed these movies at vaudeville theatres, penny arcades, wax museums and fairgrounds. Other studio operations followed in New Jersey, New York City and Chicago, Illinois.

But in the early 1900s, companies started moving to Los Angeles, California, because of the good weather and longer days. Although electric lights existed at that time, none were powerful enough to adequately expose film; the best source of illumination for motion picture production was natural sunlight. Some movies were shot on the roofs of buildings in Downtown Los Angeles. Another reason that early movie producers located in Southern California was to escape Edison's Motion Picture Patents Company, as he owned almost all the patents relevant to movie production at the time. The distance from New Jersey made it more difficult for Edison to enforce his patents.

The first movie studio in the *Hollywood* area was Nestor Studios, which was opened in 1911 by Al Christie for David Horsley. In the same year, another fifteen Independents settled in Hollywood. Other studios eventually settled in such towns and districts in the Los Angeles area as Culver City, Burbank and Studio City in the San Fernando Valley.

By the mid 1920s the evolution of a handful of American production companies into wealthy film industry conglomerates, which owned their own studios, as well as their own distribution divisions, theaters, contracted performers and filmmaking personnel, led to the incorrect equation of "studio" with "production company" as a result of industry slang. Five large companies, Fox (later 20th Century Fox), Loew's Incorporated (parent company for Metro-Goldwyn-Mayer), Paramount Pictures, RKO (Radio-Keith-Orpheum) and Warner Bros., came to be known as the "Big Five", the "majors" or "the Studios" in trade publications such as Variety and their management structures and practices came to be called the Studio system. Universal Pictures, Columbia Pictures and United Artists also fell under these rubrics, although they did not own their own *theaters* to play only their own productions: United Artists, in fact, also did not own its studio or contract personnel, and functioned only as a financier-distributor.

The Big Five's ownership of theaters was eventually opposed by eight independent producers, which included Samuel Goldwyn, David O. Selznick, Walt Disney and Walter Wanger, and in 1948 the U.S. government won a case against Paramount in the Supreme Court, the ruling being that this high level of power constituted a monopoly and was therefore against the law. This decision effectively helped end the "studio system" and The Golden Age of Hollywood, along with the economic after-effects of World War II on the general American economy.

By the mid-1950s, when television proved a profitable enterprise that was here to stay, movie studios started also being used for the production of programming in that medium. Some companies, such as Republic Pictures, eventually sold their studios to TV production companies. With the end of "the Studios" and the continued incursion of television into the audience for film, more and more companies became simply management structures which put together artistic teams on a project-by-project basis, usually renting space from some of the surviving studios, which is still the norm today.

Some early movie studios

Babelsberg Studios, (Germany)
Barrandov Studios, (Czech Republic)
Biograph Studios (USA)
Champion Film Company (USA)
Christie Film Company, (USA)
Edison's Black Maria (USA)
Edison Studios, The Bronx (USA)
Famous Players Film Company
Fox Film Corporation (USA)
Gaumont Pictures, (France)
Méliès Films, (France)
Mosfilm, (Russia)
Mutual Film Corporation, (USA)
Goldwyn Picture Corporation, (USA)
Kalem Company, (USA)

Keystone Studios, (USA)
Lone Star Film Company, (USA)
Lubin Studios (USA)
Nelson Entertainment, (USA)
Nestor Studios, (USA)
New York Motion Picture Company, (USA)
Nordisk Film, (Denmark)
Pathé Frères, (France)
Pinewood Studios, (England)
Premium Picture Productions, (USA)
Selig Polyscope Company
Solax Studios (USA)
Southall Studios (UK)
Thanhouser Company, (USA)
Triangle Pictures Corporation, (USA)
Yankee Film Company, (USA)
Victor Studios (USA)
The Vitagraph Company, (USA)
World Pictures Corporation, (USA)

See also

- Cinema

Sources

- PBS Frontline, "the monster that ate hollywood"

Categories: *Filming*

Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index

Film styles

A [film style](#) is a recognizable group of conventions used by filmmakers to give specific meaning, or depth to their work. It can encompass every aspect of film; dialogue, cinematography, attitude (i.e., seriousness or lack thereof).

Film style is distinct from *film genre*, which defines what a film is about -- *Western films* are about the American West, love stories are about love, and so on. Although some styles are strongly associated with certain genres, a style can be applied to any genre -- Barbarella is a surrealistic science fiction film, for example.

Cinéma vérité

Cinéma vérité is a style of filmmaking, combining naturalistic techniques that originated in *documentary filmmaking*, with the storytelling elements typical of a scripted film. It is also known for taking a provocative stance toward its topics. The name is French and means, roughly, "cinema of truth".

Cinéma vérité aims for an extreme naturalism, using non-professional actors, nonintrusive filming techniques, hand-held camera, genuine locations rather than *sound stages*, and naturalistic sound without substantial *post-production* mixing or voiceovers.

As Bill Nichols points out, the reality effect of a new mode of documentary representation tends to fade away when "the conventional nature of this mode of representation becomes increasingly apparent". In other words, new modes initially appear to be true, unvarnished "reality" on the screen, but as time goes by that mode's conventions become more and more obvious. Such is certainly the case with cinéma vérité whose conventions can now appear quite mannered and open for critique.

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- 1 History
- 2 Filmmakers associated with cinéma vérité, free cinema or Direct Cinema
- 3 Select cinéma vérité films

History

The term originates in the translation of Dziga Vertov's Kino-Pravda (Russian for "cinema of truth"), a documentary series of the 1920s. While Vertov's announced intention in coining the word was to use film as a means of getting at "hidden" truth, largely through juxtapositions of images, the French term refers more to a technique influenced by Vertov than to his specific intentions.

Robert Flaherty's Nanook of the North (1922) is also seen as an ancestor to cinéma vérité, in that it was a partially scripted film that used the techniques of documentary filmmaking.

The movement began in earnest in France in the 1950s and flourished in the 1960s. The aesthetic of cinéma vérité was essentially the same as that of the mid-1950s "free cinema" in the UK and "Direct Cinema" in the US. Confusingly, in France and Québec it is usually called "cinéma direct".

There are however subtle yet important differences between these movements. Direct Cinema is largely concerned with the recording of events in which the subject and audience become unaware of the camera's presence. Essentially what is now called a "fly on the wall" documentary. It was felt this was the best way to reveal the truth of the moment being recorded. There is, however, a paradox created by drawing attention away from the reality of the camera and simultaneously declaring the discovery of a cinematic truth. Cinéma vérité is concerned primarily with revealing truth but incorporated various techniques, such as the filmmakers direct participation and intervention, that in essence reveal the filmmaking process. This is a much more fluid approach to making films and attempted to deal with the inherent contradictions of making documentaries and recording the "truth".

The movement was fueled as much by technological as artistic developments. During World War II, cameras had become small enough to be portable and unobtrusive. Even more important, cameras were now quiet so that natural sound could be recorded at the same time as filming.

Feminist documentary films of the 1970s often used cinéma-vérité techniques but very soon this sort of 'realism' was criticized for its deceptive pseudo-natural construction of reality. In 1979 Michelle Citron released Daughter Rite, a feminist pseudo-documentary which deconstructs the conventions of cinéma vérité.

In principle, the film movement *Dogme 95* features similar tenets, but in practice most Dogme 95 films show far more indications of the scripting and direction than is typical for cinéma vérité.

Filmmakers associated with cinéma vérité, free cinema or Direct Cinema

John Cassavetes
Richard Leacock
Michel Brault and Gilles Groulx (Les Raquetteurs, 1958)
Robert Drew
Jean Rouch
D.A. Pennebaker

The Maysles Brothers (Albert and David Maysles)
Frederick Wiseman
Barbara Kopple
Scott Shaw

Select cinéma vérité films

Primary (1960)
Chronique d'un été (1961)
Crisis: Behind a Presidential Commitment (1963)
The Battle of Algiers (1965)
Dont Look Back (1967)
High School (1969)
Salesman (1969)
Hospital (1970)
Cocksucker Blues (1972)
West 47th Street (2003)
À Hauteur d'homme (2003)
C'était un rendez-vous (1976)

The techniques (if not always the spirit) of cinéma vérite can also be seen in such films as The Blair Witch Project and Fucking Åmål, as well as *mockumentaries* such as A Hard Day's Night and This Is Spinal Tap.

Categories: *Film styles*

Art film | Cinéma vérité | Film noir | High concept | Socialist realism | Zen Filmmaking

High concept

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High concept, in *movies*, is a term typically used to refer to the style and mode of production developed by *Hollywood* studios in the late 1970s. The term has also been claimed to originate from the marketing and management work of media executives Barry Diller and Michael Eisner at the ABC network in the 1960s. Steven Spielberg's Jaws (1975) and George Lucas' Star Wars (1977) are commonly referred to as the first high concept movies. The most famous example of a recent high concept film would probably be Snakes on a Plane.

The plot of a high concept movie is easily understood by audiences, and can often be described in a sentence or two. The story line is extremely efficient in that every scene and character is used to drive the plot forward. Often in high concept, characters and scenes that at first seem unnecessary are later used to reveal or explain a plot twist.

High concept movies feature relatively simple characters and a heavy reliance on conventions of *cinematic genre*. Stylistically, high concept movies tend to be high-tech, crisp,

and polished. Such movies also rely on pre-sold properties such as *movie stars* to build audience anticipation, and use heavy advertising, market research, and test screenings to ensure maximum popularity.

High concept movies also have a presence outside of theaters, and usually have soundtrack and music video tie-ins to cross-promote the movie. Promotional tie-ins can extend into dozens of venues; a common occurrence is themed products sold at fast-food restaurants such as McDonald's.

"High concept" is sometimes used as a derogatory term by some movie critics, to refer to movies that pander to the lowest common denominator and are only concerned with financial profit.

High concept movies often have themes which tie into an area of popular fascination, such as sharks, dinosaurs, flying saucers and so on, and thus have a ready-built foundation of subsidiary issues and ever-ramifying facts which can feed the marketing machine from magazine articles to weblog chatter on levels from the superficial to the intellectually or factually exhaustive.

References

Wyatt, Justin. High Concept. Austin: University of Texas Press, 1994. ISBN 0292790910
Categories: *Film*
Art film | Cinéma vérité | Film noir | High concept | Socialist realism | Zen Filmmaking

Socialist realism

Socialist realism is a teleologically-oriented style of realistic art which has as its purpose the furtherance of the goals of socialism and communism. It should not be confused with social realism, a type of art that realistically depicts subjects of social concern, although it is related.

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- 1 Socialist realism in the Soviet Union
- 2 Socialist realism in other states
- 3 Roots of socialist realism
- 4 Characteristics of socialist realism
- 5 Notable works and artists of socialist realism
- 6 Consequences of socialist realism
- *7 See also*

Socialist realism in the Soviet Union

Socialist realism was the officially approved type of art in the Soviet Union for nearly sixty years. Communist doctrine decreed that all material goods and means of production belonged to the community as a whole. This included works of art and the means of producing art, which were also seen as powerful propaganda tools. During the October Revolution of 1917, the Bolsheviks established a movement called Proletkult (the Proletarian Cultural and Enlightenment Organizations) which sought to put all arts into the service of the dictatorship of the proletariat.

In the early years of the Soviet Union, Russian and Soviet artists embraced a wide variety of art forms under the auspices of Proletkult. Revolutionary politics and radical non-traditional art forms were seen as complementary. In art, constructivism flourished. In poetry, the nontraditional and the avant-garde were often praised.

This, however, aroused criticism from elements in the Communist party, who rejected modern styles such as impressionism and cubism, since these movements existed before the revolution and hence were associated with "decadent bourgeois art." Socialist realism was thus to some extent a reaction against the adoption of these "decadent" styles.

Socialist realism became state policy in 1932 when Stalin promulgated the decree "On the Reconstruction of Literary and Art Organizations". The Union of Soviet Writers was founded to control the output of authors, and the new policy was rubber-stamped at the Congress of Socialist Writers in 1934. It was enforced ruthlessly in all spheres of artistic endeavour. Artists who strayed from the official line were severely punished – many were sent to the Gulag labour camps in Siberia and elsewhere.

The restrictions were loosened somewhat after Stalin's death in 1953 but the state still kept a tight rein on personal artistic expression. This caused many artists to chose to go into exile, for example the Odessa Group from the city of that name. Independently-minded artists that remained continued to experience the hostility of the state. In 1974, for instance, a show of unofficial art in a field near Moscow was broken up, and the artworks destroyed, with water cannon and bulldozers (see Bulldozer Exhibition). Mikhail Gorbachev's policy of glasnost and perestroika facilitated an explosion of interest in alternative art styles in the late 1980s, but socialist realism remained in force as the official state art style until as late as 1991. It was not until after the fall of the Soviet Union that artists were finally freed from state censorship.

Socialist realism in other states

The Soviet Union exported socialist realism to virtually all of the other Communist countries, although the degree to which it was enforced there varied somewhat from country to country. It became the predominant art form across the Communist world for nearly fifty years.

Today, arguably the only country still focused on these aesthetic principles is North Korea. The People's Republic of China occasionally reverts to socialist realism for specific purposes, such as idealised propaganda posters to promote the Chinese space program.

Socialist realism had little mainstream impact in the non-Communist world, where it was widely seen as a totalitarian means of imposing state control on artists.

Roots of socialist realism

The political aspect of socialist realism was, in some respects, a continuation of pre-Soviet state policy. Censorship and attempts to control the content of art did not begin with the Soviets, but were a long-running feature of Russian life. The Tsarist government also appreciated the potentially disruptive effect of art and required all books to be cleared by the censor. Writers and artists in 19th century Imperial Russia became quite skilled at evading censorship by making their points without spelling it out in so many words. However, Soviet censors were not so easily evaded.

Socialist realism had its roots in neoclassicism and the traditions of realism in Russian literature of the 19th century that described the life of simple people. It was exemplified by the aesthetic philosophy of Maxim Gorki. The work of the Peredvizhniki ("Wanderers," a Russian realist movement of the late 19th / early 20th centuries), Jacques-Louis David and Ilya Yefimovich Repin were notable influences.

Characteristics of socialist realism

Socialist realism held that successful art depicts and glorifies the proletariat's struggle toward socialist progress. The Statute of the Union of Soviet Writers in 1934 stated that socialist realism

is the basic method of Soviet literature and literary criticism. It demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism.

Its purpose was to elevate the common worker, whether factory or agricultural, by presenting his life, work, and recreation as admirable. In other words, its goal was to educate the people in the goals and meaning of Communism. The ultimate aim was to create what Lenin called "an entirely new type of human being": New Soviet Man. Stalin described the practitioners of socialist realism as "engineers of souls".

The "realism" part is important. Soviet art at this time aimed to depict the worker as he truly was, carrying his tools. In a sense, the movement mirrors the course of American and Western art, where the everyday human being became the subject of the novel, the play, poetry, and art. The proletariat was at the center of communist ideals; hence, his life was a worthy subject for study. This was an important shift away from the aristocratic art produced under the Russian tsars of previous centuries, but had much in common with the late-19th century fashion for depicting the social life of the common people.

Compared to the eclectic variety of 20th century Western art, socialist realism often resulted in a fairly bland and predictable range of artistic products (indeed, Western critics wryly described the principles of socialist realism as "Girl meets Tractor"). Painters would depict happy, muscular peasants and workers in factories and collective farms; during the Stalin period, they also produced numerous heroic portraits of the dictator to serve his cult of personality. Industrial and agricultural landscapes were popular subjects, glorifying the achievements of the Soviet economy. Novelists were expected to produce uplifting stories in a manner consistent with the Marxist doctrine of dialectical materialism. Composers were to produce rousing, vivid music that reflected the life and struggles of the proletariat.

Socialist realism thus demanded close adherence to party doctrine, and has often been criticized as detrimental to the creation of true, unfettered art – or as being little more than a means to censor artistic expression. Czeslaw Milosz, writing in the introduction to Sinyavsky's On Socialist Realism, describes the products of socialist realism as "inferior", ascribing this as necessarily proceeding from the limited view of reality permitted to creative artists.

Not all Marxists accepted the necessity of socialist realism. Its establishment as state doctrine in the 1930s had rather more to do with internal Communist Party politics than classic Marxist imperatives. The Hungarian Marxist essayist Georg Lukács criticized the rigidity of socialist realism, proposing his own "critical realism" as an alternative. However, such critical voices were a rarity until the 1980s.

Notable works and artists of socialist realism

Maxim Gorky's novel Mother is usually considered to have been the first work of socialist realism. Gorky was also a major factor in the school's rapid rise, and his pamphlet, On Socialist Realism, essentially lays out the needs of Soviet art. Other important works of literature include Fyodor Gladkov's Cement (1925) and Mikhail Sholokhov's two volume epic, And Quiet Flows the Don (1934) and The Don Flows Home to Sea (1940).

The painter Aleksandr Deineka provides a notable example for his expressionist and patriotic scenes of the Second World War, collective farms, and sports. Yuri Pimenov, Boris Ioganson and Geli Korzev have also been described as "unappreciated masters of twentieth-century realism".

Consequences of socialist realism

Socialist realism's rigid precepts and enforcement inevitably caused great damage to the freedom of Soviet artists to express themselves. Many artists and authors found their works censored, ignored, or rejected. Mikhail Bulgakov, for instance, was forced to write his masterwork, The Master and Margarita, in secret, despite earlier successes such as White Guard. Sergey Prokofiev found himself essentially unable to compose music during this period.

The political doctrine behind socialist realism also underlay the pervasive censorship of Communist societies. Apart from obvious political considerations that saw works such as

those of George Orwell being banned, access to foreign art and literature was also restricted on aesthetic grounds. Bourgeois art and all forms of experimentalism and formalism were denounced as decadent, degenerate and pessimistic, and therefore anti-Communist in principle. The works of James Joyce were particularly harshly condemned. The net effect was that it was not until the 1980s that the general public in the Communist countries were able to freely access many works of Western art and literature.

References and further reading

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Categories: *Film styles*
Art film | Cinéma vérité | Film noir | High concept | Socialist realism | Zen Filmmaking

Zen Filmmaking

Back
Zen Filmmaking is a formalized style of filmmaking that was developed by Scott Shaw in association with Donald G. Jackson.

Contents

- 1 Foundations
- 2 The Six Tenets of Zen Filmmaking:
- 3 Comparison and Contrast
- 4 Trivia
- 5 Zen Films:
- 6 Sources

Foundations

The primary premise behind Zen Filmmaking is that no *screenplay* should be used in the creation of a film. In Zen Filmmaking, "The spontaneous creative energy of the filmmaker is

the only defining factor. This allows for a spiritually pure source of immediate inspiration to be the only guide in the filmmaking process."

The Six Tenets of Zen Filmmaking:

1. Make all unpredicted situations work to your advantage.

2. Don't waste time, money, and energy attempting to create your sets when you don't have to. Instead, travel to them and allow their natural aesthetics to become a part of your film.

3. Just do it. 99% of the time you can get away with it.

4. Never let your storyline dominate your artistic vision. To many would be filmmakers attempt to write what they believe is a "Good" script and then try to film it. Without an unlimited budget it is virtually impossible to get what is on the page upon the stage.

5. Zen Filmmaking is a spontaneous process. Just as the Zen understanding of enlightenment teaches that though you may meditate for years it is not until the moment when you step beyond your thinking mind and realize that you are already enlightened that you achieve Satori. Thus, if you acutely plan your productions, with screenplays, storyboards, and locations, there is no room for the instantaneousness of filmmaking enlightenment to occur and you will always be lost between the way your mind desired the scene to be and the way it actually turns out.

6. Ultimately, in Zen Filmmaking nothing is desired and, thus, all outcomes are perfect.

From the article, The Saga of Guns of El Chupacabra and the Art of Zen Filmmaking.

Comparison and Contrast

Zen Filmmaking is often compared to Direct Cinema or *Cinéma vérité*. This is primarily based upon the fact that all of these styles of filmmaking employ the use of impovsational acting and are filmed with techniques similar to those used in the creation of a *documentary film*.

The concept of improvisational acting is not new to cinema. Directors such as John Cassavetes and Wong Kar-wai are well known for creating their films with an intentional lack of formalized structure. In Zen Filmmaking, however, this lack of structure is a formality as opposed to an artistic decision.

Similar to both Direct Cinema and *Cinéma vérité*, Zen Filmmaking relies heavily upon the edit of the film to create the final product. This is due to the fact that as there are no screenplays used in the creation of these films, the edit is what is ultimately used to define the story and present what the audience will view.

Trivia

The first film created in this style of filmmaking was the 1991 feature The Roller Blade Seven. In this film, such well known actors as two time Golden Globe winner and Academy Award nominee Karen Black appear.

The *documentary film* Interview: The Documentary details the process of creating this first Zen Film.

Zen Films:

The Roller Blade Seven (1991)
Samurai Vampire Bikers From Hell (1992)
The Legend of the Rollerblade Seven (1992)
Return of the Roller Blade Seven (1993)
Samurai Johnny Frankenstein (1993)
Atomic Samurai (1993)
Car Jack (1993)
Samurai Ballet (1994)
The Queen of Lost Island (1995)
Toad Warrior (1996)
Shotgun Boulevard (1996)
Guns of El Chupacabra (1997)
Armageddon Boulevard (1998)
Vampire Child (2000)
Ride with the Devil (1999)
Ghost Taxi (1999)
Quest of the Invisible Ninja (2000)
Undercover X (2001)
Rock n' Roll Cops (2002)
Max Hell Frog Warrior (2002)
Hitman City (2003)
Rock n' Roll Cops 2: The Adventure Begins (2003)
Vampire Blvd. (2004)
Super Hero Central (2004)
Interview: The Documentary (2005)
The Final Kiss (2005)
Killer: Dead or Alive (2006)
Aimee Semple McPherson (film) (2006)

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Draculina Magazine Issue Number 32, 1997
Femme Fatales Magazine Volume 7, Number 2, July 1998
Thunder Magazine Issue Number 4, 1998
Variety (magazine) February 23, 1998
Hollywood Reporter February 24, 1998
Psychotronic Video Magazine Issue Number 36, 2000

Film techniques

Cinematic techniques | Special effect | Stop motion | Screenplay
Back | Next

Provided in this list of film techniques is a categorised (and then alphabetised) list of techniques used in *film* (*motion pictures*).

Contents

- 1 Camera view, angle, movement, shot
- 2 Lighting technique and aesthetics
- 3 Editing and transitional devices
- 4 Special effects (FX)
- 5 Other
- 6 See also

Camera view, angle, movement, shot

Aerial shot
American shot
Bird's eye shot
Close up
Crane shot
Dolly shot
Dutch angle
Establishing shot
"Evangelion" shot
Follow shot
Forced perspective
Video frame
Freeze frame shot
Full shot
Head-on shot
High-angle shot
Long shot
Low-angle shot
Master shot
Medium shot
Pan shot
Point of view shot
Reaction shot
Sequence shot
Shot

Shot reverse shot
Talking head
Tracking shot
Trunk shot
Two Shot
Vertigo shot
Whip pan

Lighting technique and aesthetics

Background lighting
Cameo lighting
Fill light
High-key lighting
Key lighting
Mood lighting
Pool hall lighting
Rembrandt lighting
Stage lighting
Soft light

Editing and transitional devices

- A Roll
B Roll
A and B editing
Cross cutting
Cutaway
Cut in
Cut out
Dissolve
- Editing
- Establishing shot
Fast cutting
Hairy Arm
Insert
Jump cut
Keying
L cut ("split edit")
Master shot
Match cut
- Montage

- Point of view shot

Screen direction
Sequence shot
Slow cutting
Split screen
SMPTE time code
Shot reverse shot
Talking head

- Wipe
  - Clock wipe

Heart wipe
Matrix wipe
Star wipe

Special effects (FX)

- *3-D film* for movie history
- 3-D computer graphics

Bluescreen/Chroma key

- [Computer-generated imagery](#)
  - Digital compositing

Optical effects

- [Special effects](#)
  - Stereoscopy for 3D technical details

Stop trick

- [Stop motion](#)

Other

Film stock
Movie projector
Widescreen

See also

- [Film crew](#)
- [List of film formats](#)

[Film](#) | [Film actors](#) | [Film advertising material](#) | [Animation](#) | [Film awards](#) | [Movie theater](#) | [Cinematography](#) | [Film criticism](#) | [Film distributor](#) | [Film festivals](#) | [Film score](#) | [Filmmakers](#) | [Film genres](#) | [Film history](#) | [Film industry](#) | [Motion picture rating systems](#) | [Movements in cinema](#) | [Film_production](#) | [Film_scenes](#) | [Film_schools](#) | [Film_sound_production](#) | [Film](#)

Cinematic techniques

Cinematic techniques are methods employed by *film makers* to communicate meaning, entertain, and to produce a particular emotional or psychological response in an audience.

Contents

Cinematography

Main article: Cinematography

Cinematographic techniques such as the choice of shot, and camera movement, can greatly influence the structure and meaning of a film.

Distance of shot

The use of different shots can influence the meaning which an audience will interpret:
- Close-up: May be used to show tension;
- Extreme close-up: Focuses on a single facial feature, such as lips;
- Medium shot
- Long shot
- Establishing shot: Mainly used at a new location to give the audience a sense of locality.

Camera angles

These are used extensively to communicate meaning and emotion about characters:

- Low angle shot: Looking up at a character or object, often to instill fear or awe in the audience;
- Straight angle shot
- High angle shot: Looking down on a character, often to show vulnerability or weakness;
- Canted or Oblique: The camera is tilted to show the scene at an angle. This is used extensively in the *horror* and *science fiction* genre. The audience will often not consciously realize the change.

Mise en scene

"Mise en scene" refers to what is colloquially known as "the Set", but is applied more generally to refer to everything that is presented before the camera. With various techniques, film makers can use the Mise En Scene to produce intended effects.

Movement and expression

Movement can be used extensively by film makers to make meaning. It is how a scene is put together to produce an image. A famous example of this, which uses "dance" extensively to communicate meaning and emotion, is the film, "West Side Story"

Lighting

In *cinematography*, the use of light can influence the meaning of a shot. For example, film makers often portray villains that are heavily shadowed or veiled, using *silhouette*.

Techniques involving light include backlight (silhouette), and under-lighting (light across a character form). Other aspects of Mise en Scene include:

- Costume;
- Use of motif, and associated meaning;
- Use of color, and its emotional response; and
- Props.

Sound

Sound is used extensively in cinematography to enhance presentation, and is distinguished into *diegetic* ("actual sound"), and non-diegetic sound:

- [Diegetic sound](#): It is any sound where the source is visible on the screen, or is implied to be present by the action of the film:
  - Voices of characters;
  - Sounds made by objects in the story; and
  - Music, represented as coming from instruments in the story space.
- [Non-diegetic sound](#): Also called "commentary sound", it is sound which is represented as coming from a source outside the story space, ie. its source is neither visible on the screen, nor has been implied to be present in the action:
  - Narrator's commentary;
  - Voice of God;
  - Sound effect which is added for dramatic effect;
  - Mood music; and
- [Film Score](#)

Non-diegetic sound plays a big role in creating atmosphere and mood within a film.

Sound effects

Main article: Sound effect

In motion picture and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point, without the use of dialogue or music. The term often refers to a process, applied to a recording, without necessarily referring to the recording itself. In professional motion picture and television production, the segregations between recordings of dialogue, music, and sound effects can be quite distinct, and it is important to understand that in such contexts, dialogue and music recordings are never referred to as sound effects, though the processes applied to them, such as reverberation or flanging, often are

Techniques in Interactive Movies

New techniques currently being developed in interactive movies, introduce an extra dimension into the experience of viewing movies, by allowing the viewer to change the course of the movie.

In traditional linear movies, the author can carefully construct the plot, roles, and characters to achieve a specific effect on the audience. Interactivity, however, introduces non-linearity into the movie, such that the author no longer has complete control over the story, but must now share control with the viewer. There is an inevitable trade-off between the desire of the viewer for freedom to experience the movie in different ways, and the desire of the author to employ specialized techniques to control the presentation of the story. Computer technology is required to create the illusion of freedom for the viewer, while providing familiar, as well as, new cinematic techniques to the author.

See also

- Cinematography
  - Film Technique

Cinematic techniques | Special effect | Stop motion | Screenplay

Film theory

Film theory seeks to develop concise, systematic concepts that apply to the study of *cinema* as art. Classical film theory provides a structural framework to address classical issues of techniques, *narrativity*, *diegesis*, cinematic codes, "the image", *genre*, subjectivity, and *authorship*. More recent analysis has given rise to *psychoanalytical film theory*, *structuralist film theory*, *feminist film theory*, and theories of documentary, new media, third cinema, and new queer cinema, to name just a few. See also *film criticism*.

Contents

- 1 History
- 2 Specific theories and styles of film
- 3 Further reading
- 4 See also

History

The Italian futurist Ricciotto Canudo (1879-1923) is considered to be the very first theoretician of cinema. He published his manifesto The Birth of the Seventh Art in 1911. Another early attempt was The Photoplay (1916) by the psychologist Hugo Münsterberg.

It must be noted however, that the French philosopher Henri Bergson with Matière et Mémoire (1896) made comments on the need for new ways of thinking on movement, and coined the terms "image-temps" and "image-mouvement". Criticising the concept of time as analogous to space, in his 1906 essay l'illusion cinématographique (in: L'évolution créatrice) he rejects film as an exemplification of what he had in mind when he wrote on images-as-movement and images-as-time.

In Cinéma I & II (1983-1985), the philosopher Gilles Deleuze, taking Matière et Mémoire as the basis of his philosophy of film, revisits Bergson's concepts and combines it with peircian semiotics.

Classical film theory took shape during the era of silent film. It emerged from the works of directors like Germaine Dulac, Louis Delluc, Jean Epstein, Sergei Eisenstein, Lev Kuleshov, Dziga Vertov,Paul Rotha and film critics like Rudolf Arnheim, Béla Balázs and Siegfried Kracauer. It was not an academic discipline.

In the early 1950s the French film critic André Bazin helped to found the highly influential Cahiers du cinéma. Many of its young writers such as François Truffaut and Jean-Luc Godard would go on to direct the films of the *French New Wave*. These writers were some

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of the first to take popular Hollywood cinema seriously as an artform. Their fascination with *Westerns* and *gangster films* effectively spawned genre theory.

In the 1960s film theory took up residence in academe, importing concepts from established disciplines like psychoanalysis, literary theory and linguistics.

In the seventies the British journal Screen was very influential.

During the 1990s the digital revolution in image technologies has impacted on film theory in various ways. There has been a refocus onto celluloid film's ability to capture an indexical image of a moment in time by theorists like Mary Ann Doane, Philip Rosen and Laura Mulvey. There has also been a historical revisiting of early cinema screenings, practices and spectatorship modes by writers Tom Gunning, Miriam Hansen and Yuri Tsivian.

Specific theories and styles of film

- Apparatus Theory
- Art film
- Auteur theory
- Feminist film theory
- Formalist film theory
  - Cyberpunk
- Film noir
- German Expressionism
- Horror film
- Italian neorealism
- Marxist film theory
- New Wave
  - No Wave Cinema
- Psychoanalytical film theory
- Remodernist Film
  - Romanticism
- Socialist realism
- Structuralist film theory

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- The Oxford Guide to Film Studies, Oxford University Press 1998

See also

- [Fictional film](#)
- [Film journals and magazines](#)
- List of motion picture-related topics

[Film | Film actors | Film advertising material | Animation | Film awards | Movie theater | Cinematography | Film criticism | Film distributor | Film festivals | Film score | Filmmakers | Film genres | Film history | Film industry | Motion picture rating systems | Movements in cinema | Film production | Film scenes | Film schools | Film sound production | Film soundtracks | Special effects | Film studios | Film styles | Film techniques | Film theory | License | Index](#)

Alienation effect

[Next](#)

The [alienation effect](#) (from the German *Verfremdungseffekt*) is a theatrical and cinematic device by which the audience is "alienated" from a play or film. It is the desired effect of playwright Bertolt Brecht's aesthetics, which he termed "epic theatre".

Origin

The term of Verfremdungseffekt is rooted in the Russian Formalist notion of defamiliarization or ostranenie, which literary critic Viktor Shklovsky claims is the essence of all art. Not long after visiting Russia, Brecht coined the German term to label an approach to theater that discouraged involving the audience in an illusory narrative world and in the emotions of the characters. Brecht thought the audience required an emotional distance to reflect on what is being presented in critical and objective ways, rather than being taken out of themselves as conventional entertainment attempts to do.

The best English translation of Verfremdungseffekt is a matter of controversy. The word is sometimes rendered as "defamiliarization effect", "estrangement effect", "distancing effect" or "alienation effect" (probably the most common translation). Fredric Jameson, in his book Brecht and Method, translates it as "the V-effect," and many scholars simply leave the word untranslated.

The alienation effect aims to make the familiar seem strange, to show everything in a fresh and unfamiliar light. This enables the spectator to be brought to look critically at everything even if they have already taken something for granted.

Techniques

Brecht's techniques included the direct address by actors to the audience, exaggerated, unnatural stage lighting, the disruptive use of song, and explanatory placards. For example, in Die Mutter the actor must stand between the audience and the part.

Cinema

The alienation effect can also be found in the cinema. Several filmmakers influenced by Brecht have used the effect often in their films. Some of the more influential filmmakers include Jean-Luc Godard and Rainer Werner Fassbinder. These filmmakers have used several "unconventional" film techniques to alienate the viewer. Godard's Breathless (1960) uses jump cuts and asynchronous sound to remind the viewer of the mode of production. Fassbinder's Katzelmacher (1969) uses long still shots in which the characters stand against blank backgrounds motionless and utter simple everyday dialogue. This film obeys no film conventions and has no regard for the viewer's expectations. A scene in the climax of V for Vendetta (2006) can be arguably be said to use the alienation effect, in which dead characters are shown standing amongst a crowd. Most notably, Ingmar Bergman's film Persona (1966) utilizes the verfremdungseffekt throughout.

Categories: *Film theory*

Alienation effect | The American Crowd | Apparatus theory | Art film | Auteur | Auteur theory | Cinematic genre | Cinesexuality | Diegesis | Feminist analysis | Feminist film theory | Final girl | Formalist film theory | Gaze | Intellectual montage | Magic realism | Marxist film theory | Melodrama | Mise en scène | Narrativity | Psychoanalytical film theory | Queer literary interpretation | Structuralist film theory

The American Crowd

The American Crowd is a film cliché which appears mainly, if not exclusively, in *Hollywood* films, generally of a comic or light dramatic genre.

When main characters of a film have some kind of scene to play out in front of a crowd of people, wherever they are, the crowd watching or listening will display certain characteristics completely unlike that of a real crowd, generally displaying much more altruism and patience than anyone would ever encounter in real life.

For instance, in any scene where opposite sex characters are having an argument in front of people, in a subway train for example, the people will listen attentively, perhaps giving verbal encouragement to one or the other side. No embarrassment or annoyance is ever displayed. Sometimes the crowd members are capable of super-human feats, for instance a crowd at a sporting event will be able to hear and see the relevant characters at all times despite distance and noise in order to cheer heartily at the plot resolution. Also, the crowd

members are instinctively aware of whatever context is necessary to understand said resolution, regardless of how personal the conflict was.

A particular sub-genre of American Crowd are the [American Wedding Guests](#). These guests will sit in a wedding, and be completely unfazed by the romantic male or female lead dashing into the church and disrupting the ceremony, often for several minutes. Only the officiating priest will attempt to get the ceremony back on track, all others will happily sit and watch while romantic entanglements are resolved, and if/when the resolution ends in a kiss, they will always applaud loudly, even if the bride or groom has just been publicly rejected.

Other similar examples of film crowd behaviour include the NASA Cheer.

Categories: *Film theory | Film*

[Alienation effect | The American Crowd | Apparatus theory | Art film | Auteur | Auteur theory | Cinematic genre | Cinesexuality | Diegesis | Feminist analysis | Feminist film theory | Final girl | Formalist film theory | Gaze | Intellectual montage | Magic realism | Marxist film theory | Melodrama | Mise en scène | Narrativity | Psychoanalytical film theory | Queer literary interpretation | Structuralist film theory](#)

Apparatus theory

[Apparatus theory](#), derived in part from Marxist theory, semiotics, and psychoanalysis, was the dominant theory within *cinema* studies during the 1970s. It maintains that cinema is by nature ideological because its mechanics of representation are ideological. Its mechanics of representation include the camera and *editing*. The central position of the spectator within the perspective of the composition is also ideological.

Apparatus theory also argues that cinema maintains the dominant ideology of the culture within the viewer. Ideology is not imposed on cinema, but is part of its nature.

Apparatus theory follows an institutional model of spectatorship.

Apparatus theorists

Jacques Lacan
Louis Althusser
Jean-Louis Baudry
Jean-Louis Comolli
Christian Metz
Laura Mulvey
Peter Wollen

Further reading

- **Narrative, Apparatus, Ideology: A Film Theory Reader, Columbia University Press 1986**

Categories: Filming | Film criticism | Film theory
Alienation effect | The American Crowd | Apparatus theory | Art film | Auteur | Auteur theory | Cinematic genre | Cinesexuality | Diegesis | Feminist analysis | Feminist film theory | Final girl | Formalist film theory | Gaze | Intellectual montage | Magic realism | Marxist film theory | Melodrama | Mise en scène | Narrativity | Psychoanalytical film theory | Queer literary interpretation | Structuralist film theory

Art film

Art film encompasses moving image compositions created with largely expressionistic intent, and may refer to individual efforts in the category. The term is typically used to describe works that are unity, although films so described may be *experimental*.

More often, this term is attributed to narrative films with stylistic uniqueness, usually owing to the author(s)'s vision or technique. These are often called "arthouse films" and may include foreign-language films ("foreign" from an American point-of-view, that is), independent and non-mainstream films, as well as documentaries and short films. The producers of art films seek a niche audience rather than mass appeal and usually present their work at specialty theatres and *film festivals* in large urban areas. Art film provides similar kinds of cinematic illusion that one finds in *classical Hollywood cinema* as well as allusions to previous periods in cinematic history. However, by loosening the ties between its style and narrative concerns, it allows for increased subjective realism and authorial expressivity.

The term "art film" has become a catch-all term for films that do not adopt the main Hollywood conventions of the industry. Therefore, a great number of films, which were presented to a mass audience in countries such as Italy and France, may simply be deemed as "art films" by an average American viewer. This further explains the reason why it is not usually considered as an interpretative term outside the U. S..

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- 1 Production
- 2 Narrative structure
- 3 Ambiguity
- 4 Objective and subjective realism
- 5 Authorial expressivity
- 6 See also

Production

Often produced on small budgets, these films lack the lavish advertising campaigns of films in wide release. With small initial investment costs, art films only need to appeal to a small portion of the mainstream viewing audiences to achieve huge financial success. Many major motion picture studios have special divisions dedicated to these films, such as the Fox Searchlight division of Twentieth Century Fox, the Focus Features division of Universal, and the Sony Pictures Classics division of Sony Pictures Entertainment.

The most successful American producer and distributor of art films is Miramax, which began in 1979 as a studio for the distribution of *independent films* which were deemed commercially unviable at the major studios. In 1993, Miramax was purchased by Disney and subsequently expanded its library to include more commercial films such as She's All That, A View from the Top, and Jay and Silent Bob Strike Back. Miramax continued, however, to emphasize less mainstream films, and produced more genre-oriented films like Scream and Spy Kids through its Dimension Films label. When Miramax founders Harvey Weinstein and Bob Weinstein left Miramax in September 2005 to found The Weinstein Co., however, they took the Dimension label with them.

Narrative structure

In the classical Hollywood form, narrative dictates film style. Every event portrayed advances the narrative forward. All characters act as causal agents for the narrative. Additionally, classical films use familiar images, verbal expressions, archetypal characters, and symbols to convey the story to the audience in a short time period. This artificial construction of reality includes nothing that does not clearly help the viewer understand the events of the story.

Art film rejects this as unrealistic. It attempts to portray real life situations and characters where things happen that do not always have a clear meaning or purpose, but instead are vague and even mysterious. Therefore, art films do not clearly explain how plot elements, characters, or events fit together. Any causal gaps that appear in the narrative of an art film are often permanent.

Ambiguity

Art films do not always explain themselves; they often have episodic or meandering plot lines. A character might wander off, encounter something, or do something for no clear reason and no definite explanation provided in the film. Instead, things remain ambiguous to the very end. These films prove challenging to viewers who are accustomed to the classical style, because the final scene of an art film does not tie up loose ends the way classical Hollywood films do.

Objective and subjective realism

Art film deals with realistic social problems in both objective and subjective ways. This genre can more effectively portray its characters true to life by showing their inner psychological state with subjective realism. Therefore, the characters have complex behaviors and relationships.

Classical Hollywood films are also able to portray social issues, but only within the bounds of the narrative. Therefore, this film genre looks at social issues only objectively, from the outside.

Authorial expressivity

Freedom from the restraints of narrative concerns gives filmmakers authorial expressivity to experiment with a style or some other personal peculiarity. Often these filmmakers are called *auteurs.*

See also

- experimental film
- auteur theory
- List of film genres

Categories: Film | Film genres | Film styles | Film theory
Alienation effect | The American Crowd | Apparatus theory | Art film | Auteur | Auteur theory | Cinematic genre | Cinesexuality | Diegesis | Feminist analysis | Feminist film theory | Final girl | Formalist film theory | Gaze | Intellectual montage | Magic realism | Marxist film theory | Melodrama | Mise en scène | Narrativity | Psychoanalytical film theory | Queer literary interpretation | Structuralist film theory

Auteur

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The term auteur (French for author) is used to describe *film directors* (or, more rarely, producers) who are considered to have a distinctive, recognisable vision, either because they repeatedly return to the same subject matter, or use a recurring style, or both. In theory, an auteur's films are recognisable regardless of their *genre*. The word was first coined in François Truffaut's 1954 essay "A Certain Tendency of the French Cinema" (see *Auteur theory*).

Categories: *Film theory*

Auteur theory

The auteur theory holds that a *film*, or an entire body of work, by a *director* (or, less commonly, a *producer*) reflects the personal vision and preoccupations of that director, as if she or he were the work's primary "author" (*auteur*).

The auteur theory has had a major impact on *film criticism* worldwide ever since it was first advocated by François Truffaut in 1954. "Auteurism" is the method of analyzing films based on this theory (or, alternately, the characteristics of a director's work that makes her or him an auteur). Both the Auteur Theory and the auteurism method of film analysis are frequently associated with the French New Wave and the film critics who wrote for Cahiers du cinéma.

Truffaut's theory

In his 1954 essay Une certaine tendance du cinéma français ("a certain tendency in the French cinema"), François Truffaut coined the phrase "la politique des auteurs", and asserted that the worst of Jean Renoir's movies would always be more interesting than the best of Jean Delannoy's. "Politique" might very well be translated as "policy," "polemic" or "program"; it involves a conscious decision to look at movies and to value them in a certain way. Truffaut provocatively said, "There are no good and bad movies, only good and bad directors."

Much of Truffaut's writing of this period (as too that of his colleagues at the film criticism magazine Cahiers du cinéma) was designed to lambast post-war French cinema, and especially the big production films of the cinéma de qualité ("quality films") that Truffaut's circle referred to with disdain as cinéma de papa (or "Dad's cinema"). Their sudden discovery of a host of great American movies which flooded France at the end of the war (the Nazi occupation had prevented the French from seeing such classics as The Maltese Falcon and Citizen Kane) incited Truffaut to take up arms against what he considered to be an old-fashioned and sterile cinema. (One of the unfortunate ironies of the auteur theory is that, at the very moment Truffaut was writing, the break-up of the Hollywood studio system during the 1950's was ushering in a period of uncertainty and conservatism in American cinema, with the result that fewer of the sort of films Truffaut admired were actually being made.)

Truffaut's thinking was indebted to the work of André Bazin, co-founder of the Cahiers du cinéma (where Truffaut worked), who promoted the idea that films should reflect a

director's personal vision and who championed such filmmakers as Howard Hawks, Alfred Hitchcock and Jean Renoir. Although Bazin provided a forum for auteurism to flourish, he himself remained wary of its excesses.

Another key element of Truffaut's theory comes from Alexandre Astruc's notion of the caméra-stylo or "camera-pen" and the idea that directors should wield their cameras like writers use their pens and that they need not be hindered by traditional storytelling.

Truffaut and the members of the Cahiers recognized that moviemaking was an industrial process. However, they proposed an ideal to strive for: the director should use the commercial apparatus the way a writer uses a pen and, through the *mise en scène*, imprint his or her vision on the work (conversely, the role of the screenwriter was minimized in their eyes). While recognizing that not all directors reached this ideal, they valued the work of those who neared it.

Truffaut's theory maintains that all good directors (and many bad ones) have such a distinctive style or consistent theme that their influence is unmistakable in the body of their work. Truffaut himself was appreciative of both directors with a marked visual style (such as Alfred Hitchcock), and those whose visual style was less pronounced but who had nevertheless a consistent theme throughout their movies (such as Jean Renoir's humanism).

Impact of the "auteur theory"

The auteur theory was used by the directors of the nouvelle vague (New Wave) movement of French cinema in the 1960s (many of whom were also critics at the Cahiers du cinéma) as justification for their intensely personal and idiosyncratic films.

The approach soon found a home in English-language film criticism. In the U.K., Movie adopted auteurism and in the U.S., Andrew Sarris introduced it in the essay, "Notes on the Auteur Theory" in 1962. This essay is where the half-French, half-English term, "auteur theory," originated. To be classified as an "auteur", according to Sarris, a director must accomplish technical competence in his or her technique, personal style in terms of how the movie looks and feels, and interior meaning (although many of Sarris's auterist criteria were left vague). Later in the decade, Sarris published The American Cinema: Directors and Directions, 1929-1968, which quickly became the unofficial bible of auteurism.

The auteurist critics—Truffaut, Godard, Chabrol, Rohmer—wrote mostly about directors (as they were directors themselves), although they also produced some shrewd appreciations of actors. Later writers of the same general school have emphasized the contributions of star personalities like Mae West. However, the stress was on directors, and screenwriters, producers and others have reacted with a good deal of hostility. Writer William Goldman has said that, on first hearing the auteur theory, his reaction was, "What's the punchline?"

Criticism of the "auteur theory"

Starting in the 1960s, there has been a backlash against the auteur theory. Pauline Kael and Sarris feuded in the pages of The New Yorker and various film magazines. One reason

for the backlash is the collaborative aspect of shooting a film (one person cannot do everything) and in the theory's privileging of the role of the director (whose name, at times, has become more important than the movie itself). In Kael's review of Citizen Kane, a classic film for the auteur model, she points out how the film involved the talents of co-writer Herman J. Mankiewicz and cinematographer Gregg Toland and would have been hurt without their distinctive ability. Also, the very people who championed the auteur theory backed away from it. Godard handed over much creative control to others (most notably Jean-Pierre Gorin) in his later films while, in a twist of irony, Truffaut's later films embraced the same formalism he rejected early on in his career. Also, with costly films like Michael Cimino's Heaven's Gate, the excesses of auteurism not only created uncreative films, they put studios out of business.

The auteur theory was also challenged and undermined by the influence of New Criticism, a school of literary criticism, which established the "intentional fallacy," holding that information about an author's intention was secondary to the words on the page as the basis of the experience of reading literature. New Critics suggested that the internal evidence of the work of literature itself was the appropriate object of literary criticism, ushering in a variety of text-centered approaches to understanding literature which had tremendous influence on subsequent film theory and criticism, in particular on the advent of semiotics and structuralist approaches which emerged in the 1970's. The influence of psychoanalytic film theory further undermined the auteur theory by raising the issue of the unconscious of both the "author" and the text itself. Subsequent theories of reception and cultural studies approaches broadened the context of meaning and interpretation as manifestations of culturally determined institutions in which authors and readers (directors and spectators) as well as texts (films) and their meanings are produced and reproduced.

See also

- mise en scène

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Cinesexuality

Cinesexuality is a concept developed by the feminist film theorist Patricia MacCormack. It emerges from the poststructuralist philosophy of desire found in the work of Gilles Deleuze and Félix Guattari.

MacCormack claims that cinema has an immense power to produce pleasure which is "in excess of the meaning of images and their deferral to established sexualities" (MacCormack, 2005/6, p. 341). This means that cinema can undermine stable units of narrative meaning such as the nuclear family and heterosexual romance which have frequently been criticized by feminists. Mainstream cinema, according to MacCormack, works with narrative building-blocks of meaning which reinforce the semiotic pathways of desire already established by, for instance, education. An example of this would be the relationship between how sex education is delivered in school (which creates a pathway of desire in the children being taught) and how these established patterns later connect with film genres such as *romantic comedies*.

In contrast to mainstream cinema and its narrative, semiotic templates, MacCormack celebrates low-brow genres such as the *horror film*. Of particular interest to MacCormack are the zombie films of Italian director Lucio Fulci, which encourage the spectator to give themselves over to the affects of pain and pleasure at the expense of narrative logic. These affects help create new pathways of desire, overturning the dominant family-orientated, heterosexual codes which are of such concern for many feminists. Hence, MacCormack refers to this sort of audience experience as being "cinesexual". The submission to this sort of experience, which may require some initial discomfort on the spectator's part as they are moved out of their comfort zone, MacCormack calls "cinemasochism".

Further reading

- Patricia MacCormack, "A Cinema of Desire: Cinesexuality and Guattari's Asignifying Cinema" in Women: A Cultural Review, 16 (3), Winter 2005/6

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Diegesis

In diegesis the author tells the story. He is the narrator himself who presents to the audience or the readership the thoughts of the characters in his play or novel and all that dwells within their imagination, their fantasies and dreams.

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Diegesis in contrast to mimesis

Diegesis (Greek ´¹®³·Ã¹Â) has been contrasted since Plato's and Aristotle's times with mimesis, the form that is showing rather than telling the thoughts or the inner processes of characters, by external action and acting. Diegesis, however, is the main narrative in fiction and drama, the telling of the story by the author, in that he speaks to the reader or the audience directly. He may speak through his characters or may be the invisible narrator or even the all-knowing narrator who speaks from above in the form of commenting on the action or the characters.

What diegesis is

Diegesis may concern elements, such as characters, events and things within the main or primary narrative. However, the author may include elements which are not intended for the primary narrative, such as stories within stories; characters and events that may be referred to elsewhere or in historical contexts and that are therefore outside the main story and are thus presented in an extradiegetic situation.

Diegesis in literature

Almost certainly the most popular author to commonly employ this technique is Stephen King. Clear examples of it can be found in many of his novels.

Diegesis in film

In *film*, diegesis is the narrative that includes all the parts of the story, both those that are and those that are not actually shown on the screen (such as events that have led up to the present action; people who are being talked about; or events that are presumed to have happened elsewhere). Elements of a film can be "diegetic" or "non-diegetic." These terms are most commonly used in reference to sound in a film, but can apply to other elements. For example, an insert shot that depicts something that is neither taking place in the world of the film, nor is seen, imagined, or thought by a character, is a non-diegetic insert. Titles, subtitles, and voice-over narration (with some exceptions) are also non-diegetic.

Film sound and music

Sound in films is termed diegetic if it is part of the narrative sphere of the film. For instance, if a character in the film is playing a piano, or turns on a CD, the resulting sound is "diegetic." If, on the other hand, music plays in the background but cannot be heard by the film's characters, it is termed non-diegetic or, more accurately, extra-diegetic. The score of a film (commonly but erroneously called the "sound track") is "non-diegetic" sound.

Example: In The Truman Show, a sequence shows the characters at night, when most of them are sleeping. Soft, soothing music plays, as is common in such scenes, but we assume that it does not exist in the fictional world of the film. However, when the camera cuts to the control room of Truman's artificial world, we see that the mood music is being played by a man standing at a bank of keyboards. This abrupt shift from apparently non-diegetic to diegetic is a kind of cinematic joke.

Diegesis in Music-Theatre

As with film, the term 'diegetic' refers to the function of the music within a work's theatrical narrative, with particular relevance to the role of song. Within the typical format of opera/operetta, characters are not 'aware' that they are singing. This is a non-diegetic use of song. If however the song is presented as a musical occurrence within the plot, then the number may be described as 'diegetic'.

Example: In The Sound of Music, the number 'Doh, a Deer' is diegetic, since the characters are aware they are singing. The character Maria is using the song to teach the children how to sing. It exists within the narrative sphere of the characters. In contrast, the song 'How do you solve a problem like Maria?' is non-diegetic, since the musical material exists externally to the narrative.

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Feminist analysis

Feminist analysis is the extension of feminism into theoretical, or philosophical, ground. It encompasses work done in a broad variety of disciplines, prominently including the approaches to women's roles and lives and feminist politics in anthropology and sociology, economics, women's and gender studies, Literary criticism, and philosophy (especially Continental philosophy).

Feminist analysis aims to understand the nature of inequality and focuses on gender politics, power relations and sexuality. While generally providing a critique of social relations, many proponents of feminism also focus on analyzing gender inequality and the promotion of women's rights, interests, and issues. Themes explored in feminism include discrimination, stereotyping, objectification (especially sexual objectification), oppression and patriarchy.

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Feminist Film Theory

Feminists have taken many different approaches to the analysis of *cinema*. These include discussions of the function of women characters in particular film narratives or in particular *genres*, such as *film noir*, where a woman character can often be seen to embody a subversive sexuality that is dangerous to men and is ultimately punished with death.

In considering the way that films are put together, many feminist film critics have pointed to the "male gaze" that predominates in classical Hollywood filmmaking. Through the use of various film techniques, such as shot reverse shot, the viewer is led to align herself with the point of view of the (male) protagonist. Notably, women function as objects of this gaze far more often than as proxies for the spectator.

See Laura Mulvey's essay Visual Pleasure and Narrative Cinema, which can be found *here*.

Feminist Legal Theory

The study of [feminist legal theory](#) is a school thought based on the common view that law's treatment of women in relation to men has not been equal nor fair. It possesses many similarities to liberal feminism, however it is not seen as an alternative to other feminist schools of thought rather than a complimenting theory.

The goals of feminist legal theory as defined by leading theorist Claire Dalton, consist of understanding and exploring the female experience, figuring out how law and institutions oppose females, and figuring out what changes can be committed to. This is to be accomplished through studying the connections between the law and gender as well as applying feminist analysis to concrete areas of law.

There are three phases in the development of feminist legal theory. Initially there was the "equality stage" where women would fight for equal rights and representation. From this women achieved the right to vote, better access to male dominated jobs, and other goals. Secondly, there was the "difference stage" where the inate female experience was taken into account. This brought about issues such as the inequity in the work environment in dealing with pregnancies, among others. Lastly, there was the "diversity phase" where the focus changed to looking at the experience of female minorities.

Literary Criticism

[Feminist literary criticism](#) is literary criticism informed by feminist theory, or by the politics of feminism more broadly. Its history has been broad and varied, from classic works of nineteenth-century women authors such as George Eliot and Margaret Fuller to cutting-edge theoretical work in women's studies and gender studies by "third-wave" authors. In the most general and simple terms, feminist literary criticism before the 1970s -- in the first and second waves of feminism -- was concerned with the politics of women's authorship and the representation of women's condition within literature. Since the arrival of more complex conceptions of gender and subjectivity and third-wave feminism, feminist literary criticism has taken a variety of new routes. It has considered gender in the terms of Freudian and Lacanian psychoanalysis, as part of the deconstruction of existing relations of power, and as a concrete political investment. It has been closely associated with the birth and growth of queer studies. And the more traditionally central feminist concern with the representation and politics of women's lives has continued to play an active role in criticism.

Criticisms

Modern [Feminist analysis](#) has been extensively criticized as being predominantly, but not exclusively, associated with western middle class academia.

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- Judith Butler. Gender Trouble. ISBN 0415924995.

- **Sandra Gilbert and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. ISBN 0300084587.**

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Feminist film theory

Feminist film theory is *theoretical* work within *film criticism* which is derived from feminist politics and feminist theory. Feminists have taken many different approaches to the analysis of cinema. These include discussions of the function of women characters in particular film narratives or in particular *genres*, such as *film noir*, where a woman character can often be seen to embody a subversive sexuality that is dangerous to men and is ultimately punished with death.

In considering the way that films are put together, many feminist film critics have pointed to the "male gaze" that predominates in classical Hollywood filmmaking. Laura Mulvey's essay "Visual Pleasure and Narrative Cinema" gave one of the most widely influential versions of this argument. This argument holds that through the use of various film techniques, such as the point of view shot, a typical film's viewer becomes aligned with the point of view of its male protagonist. Notably, women function as objects of this gaze far more often than as proxies for the spectator.

Contents

- 1 Further reading

Further reading

- Sue Thornham (ed.), Feminist Film Theory. A Reader, Edinburgh University Press 1999

- Multiple Voices in Feminist Film Criticism, edited by Diane Carson, Janice R. Welsch, Linda Dittmar, University of Minnesota Press 1994

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Final girl

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The final girl is a slasher film trope that specifically refers to the last person (usually a woman) alive to confront the killer, ostensibly the one left to tell the story. The concept has been used in dozens of films, including The Texas Chain Saw Massacre, Friday the 13th, Halloween, and A Nightmare on Elm Street. The term was coined by Carol Clover in her book Men, Women and Chain Saws: Gender in the Modern Horror Film. Clover suggests that in these films, the viewer begins by sharing the perspective of the killer, but experiences a shift in identification to the final girl partway through the film.

The final girl is typically sexually unavailable or virginal, avoiding the vices of the victims (sex, narcotic usage, etc). She sometimes has an androgynous name (e.g. Teddy, Billie, Georgie, Sydney) and occasionally has a shared history with the killer. The final girl is the "investigating consciousness" of the film, moving the narrative forward and as such, she exhibits intelligence, curiosity, and vigilance.

One of the basic premises of Clover's theory is that audience identification is unstable and fluid across gender lines, particularly in the case of the slasher film. During the final girl's confrontation with the killer, Clover argues, she becomes masculinized through phallic appropriation by taking up a weapon, such as a knife or chainsaw, against the killer. Conversely, Clover points out that the villain of slasher films is often a male whose masculinity, and heteronormativity more generally, are in crisis. One example would be Norman Bates in Alfred Hitchcock's Psycho. Clover points to this gender fluidity as demonstrating the impact of feminism in popular culture.

The phenomenon of the male audience having to identify with a young female character in an ostensibly male-oriented *genre*, usually associated with sadistic voyeurism, raises interesting questions about the nature of slasher films and their relationship with feminism. Clover argues that for a film to be successful, although the Final Girl is masculinized, it is necessary that this surviving character is female, because she must experience abject terror, and viewers would reject a film that showed abject terror on the part of a male.

See also

- [Feminist film theory](#)

Categories: *Film theory*

Formalist film theory

[Formalist film theory](#) is a theory of *film* study that is focused on the formal, or technical, elements of a film: i.e., the lighting, scoring, sound and set design, use of colour, shot composition, and editing. It is the most dominant theory of film study in the world today.

Formalism, at its most general, considers the synthesis (or lack of synthesis) of the multiple elements of film production, and the effects, emotional and intellectual, of that synthesis and of the individual elements. For example, let's take the single element of editing. A formalist might study how standard Hollywood "continuity editing" creates a more comforting effect and non-continuity or jump-cut editing might become more disconcerting or volatile.

Or, one might consider the synthesis of several elements, such as editing, shot composition, and music. The shoot-out that ends Leone's monumental "Dollars" trilogy is a prime example of how these elements work together to produce an effect: the shot selection goes from very wide to very close and tense; the length of shots decreases as the sequence progresses towards its end; the music builds.

Formalism is unique in that it embraces both ideological and auteurist branches of criticism.

The common denominator for both of these branches is style: ideologues focus on how socio-economic pressures create a particular style, and auteurists on how auteurs puts their own stamp on the material. Since formalism is primarily concerned with style and how it communicates the ideas, emotions, and themes (rather than, as critics of formalism point out, concentrating on the themes of a work itself).

Two examples of ideological interpretations that are related to formalism:

The *classical Hollywood cinema* has a very distinct style, sometimes called the Institutional Mode of Representation: continuity editing, massive coverage, three-point lighting, "mood" music, dissolves, all designed to make the experience as pleasant as possible. The socio-economic ideological explanation for this is, quite crassly, that Hollywood wants to make as much money and appeal to as many ticket-buyers as possible.

Film noir, which was given its name by the Cahiers du cinema crowd, is marked by lower production values, darker images, underlighting, location shooting, and general nihilism: this is because, we are told, during the war and post-war years filmmakers were generally more

pessimistic (as well as filmgoers). Also, the German Expressionists (including Fritz Lang, who was not technically an expressionist as popularly believed) emigrated to America and brought their crazy lighting effects (and disillusionment due to the war) to American soil.

By this approach, it can be argued that the style or language of these films are directly effected not by the individuals responsible, but by social, economic, and political pressures that the filmmakers themselves might be aware of. It is this branch of criticism that gives us such categories as the classical Hollywood cinema, the American independent movement, the New American independent movement, the new queer cinema, and the French, German, and Czech new waves. Some of these categories are discussed in David Bordwell's "Film Art: an introduction", universally accepted as THE text book for formalists, by the man considered at the forefront of its practice.

If the ideological approach is concerned with broad movements and the effects of the world around the filmmaker, then the auteur theory is dialectically opposed to it, celebrating the individual, usually in the person of the filmmaker, and how his personal decisions, thoughts, and style manifest themselves in the material. To be brief, this branch of criticism, began by Francois Truffaut and the other young film critics writing for Cahiers du cinema, was created for two reasons.

First, it was created to redeem the art of film itself: by arguing that films had auteurs, or authors, Truffaut sought to make films (and their directors) at least as important as the more widely-accepted art forms, such as literature, music, and painting. Each of these art forms, and the criticism thereof, are primarily concerned with a sole creative force: the author of a novel (not, for example, his editor or type-setter), the composer of a piece of music (though sometimes the performers are given credence, akin to actors in film today), or the painter of a fresco (not his assistants who mix the colours or often do some of the painting themselves). By elevating the director, and not the screenwriter, to the same importance as novelists, composers, or painters, it sought to free the cinema from its popular conception as a bastard art, somewhere between theater and literature.

Secondly, it sought to redeem those filmmakers who were looked down upon by the important and snooty critics. It argued that genre filmmakers and low-budget B-movies were just as important, if not more, than the prestige pictures commonly given more press, and legitimacy in France and America. An auteur took material that was beneath their talents-- a thriller, a pulpy action film, a romance-- and, through their style, put their own personal stamp on it. It is this style that concerns formalism, and brings us back to the topic at hand.

A perfect example would be the work of Alfred Hitchcock. Hitchcock made primarily thrillers, which were popular with the public but snorted at by the critics and the award ceremonies (with a few notable exceptions, such as Rebecca, which won Best Picture at the Academy Awards). Truffaut and his colleagues argued that Hitchcock had a style as distinct as that of Flaubert or Van Gogh: the virtuoso editing, the lyrical camera movements, the droll humour. He also had "Hitchcockian" themes: the wrong man falsely accused, violence erupting at the times it was least expected, the cool blonde. Now, Hitchcock is more-or-less universally lauded, his films dissected shot-by-shot, his work celebrated as being that of a master. And the study of this style, his variations, and obsessions all falls quite neatly under the umbrella of formalist film theory.

Categories: *Film theory*

Gaze

The concept of gaze (often also called the gaze or, in French, le regard), in analysing visual culture, is one that deals with how an audience views other people presented. The concept of the gaze became popular with the rise of postmodern philosophy and social theory and was first discussed by 1960s French intellectuals, namely Foucault's description of the medical gaze and Lacan's analysis of the gaze's role in the mirror stage development of the human psyche. This concept is extended in the framework of feminist theory, where it can deal with how men look at women, how women look at themselves and other women, and the effects surrounding this.

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  - o 2.3 Gaze and psychology
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Forms of gaze

The gaze can be characterized by who is doing the looking:
- the spectator's gaze: the spectator who is viewing the text. This is often us, the audience of a certain text,
- intra-*diegetic* gaze, where one person depicted in the text who is looking at another person or object in the text, such as another character looking at another,
- extra-diegetic gaze, where the person depicted in the text looks at the spectator, such as an aside, or an acknowledgement of the fourth wall, or
- the camera's gaze, which is the gaze of the camera or the director's gaze.

These are not the only forms of gaze. Other forms include the gaze of an audience within a "text within the text", such as Lisa Simpson and Bart Simpson watching the cartoon-within-a-cartoon Itchy and Scratchy on The Simpsons, or editorial gaze, whereby a certain aspect of

the text is given emphasis, such as in photography, where a caption or a cropping of an image depicting one thing can emphasize a completely different idea.

Other theorists such as Gunther Kress and Theo van Leeuwen provide the idea of the gaze as a relationship between offering and demanding gaze: indirect gaze is an offer by the spectator, where we initiate the gaze, and the subject is not aware of this, and direct gaze is a demand by the subject, who looks at us, demanding our gaze.

Gaze can also be further categorized into the direction of the gaze, where the subjects are looking at each other, apart, at the same object, or where one is gazing at another who is gazing at something else.

Effects of gaze

Gazing and seeing someone gaze upon another provides us with a lot of information about our relationship to the subjects, or the relationships between the subjects upon whom we gaze, or the situation in which the subjects are doing the gazing.

The mutuality of the gaze can reflect power structure, or the nature of a relationship between the subjects, as proposed by Catherine Lutz and Jane Collins, where this "tell[s] us who has the right and/or need to look at whom".

Gazing can often reflect emotion without speech - in Western culture, continued staring upon another can be quite unsettling upon the subject.

Although it may appear that "gaze" is merely looking at, Jonathan Schroeder tells us that "it signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze". The gaze characterizes and displays the relationships between the subjects by looking.

This idea forms a basis of feminist analysis of texts.

Gaze and feminist theory

The gaze is used in feminist theory as a means to demonstrate power asymmetries by what is termed male gaze, whereby a man gazes at a woman. Such feminist theorists posit that since it is almost always the female who is being gazed upon by the male, the man exhibits power over the woman.

This form of gaze can be the sexual gaze by a man towards a woman (so called "making a pass"), or the gazing of an image of a woman in some text or in the media. Laura Mulvey, identifies the action of possessing a gaze as being an intrinsically male (the "male gaze"), and identifies the action of being gazed upon with the female. This relates to binaries of male/active, female/passive.

This idea of power relationships within the gaze can be continued to analyse gendered power relationships in the depictions of women in advertising. Some advertising presents women in a sexual manner, and it is argued that this degrades women because of the power that the gaze provides for heterosexual men viewing these advertisements. Furthermore, Erving Goffman in Gender Advertisements describes that in his study the placement of men

was higher than that of women in an advertisement. This positioning forces the gaze asymmetrically, the male must look down to the woman, and the female up to the man.

Responses to "male gaze"

Male gaze in relation to feminist theory presents asymmetrical gaze as a means of exhibiting an unequal power relationship; that is, the male imposes an unwanted gaze upon the female. However, this may not necessarily be the case; many societies have women who enjoy being gazed upon, models and beauty pageants in Western society for example seem to welcome the male gaze. Some second-wave feminist viewpoints would argue whether these women are actually willing, noting that they may be merely seeking to conform to the hegemonic norms constructed to the benefit of male interests that further underline the power of the male gaze. Evolutionary biological explanations for the male gaze also exist.

The question of whether a female gaze exists in contrast to the male one arises naturally in considering the male gaze. Mulvey, the originator of the phrase "male gaze", argues that "the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze...". Nalini Paul describes Wide Sargasso Sea, where the character Antoinette views Rochester and places a garland upon him to appear as a hero, and "Rochester does not feel comfortable with having this role enforced upon him; thus he rejects it by removing the garland and crushing the flowers."

In the perspective of male gaze as merely possessing a gaze, the position of a female possessing the gaze is then the female assuming the male gaze. Eva-Maria Jacobsson supports this by describing a "female gaze" as "a mere cross identification with masculinity".

However, disregarding the viewpoint of gendered possession of gaze as proposed by Mulvey above, there is evidence to support a view of a female gaze - at least as an objectification of men - in texts such as advertisements and teenage magazines. The view that men are somehow reluctant to be gazed upon was also not necessarily supported, for example, at an exhibition called The Female Gaze, where female artists studied the male form. Therese Mulligan mentioned "[t]o get these men who had leered at her on the street to strike these poses was amazing. And you could tell that they loved being looked at by her. These guys aren't attractive, but they sure think they are."

The gaze can also be directed toward members of the same gender for several reasons, not all of which are sexual, such as in comparison of body image or in clothing.

Gaze and psychology

The French psychoanalyst Jacques Lacan, an early and influential theorist of child development, found the concept of the gaze important in what he termed "the mirror stage", whereupon children gaze at a mirror image of themselves (usually an image of themselves in an actual mirror, but a twin brother or sister can also function as a mirror image) and use this image to derive a degree of coordination over their physical movements. Lacan therefore linked the concept of the gaze to the development of individual human agency. To this end,

he transformed the concept of the gaze into a dialectic between what he called the ideal-ego and the ego-ideal. The ideal-ego is the image of imaginary self-identification - in other words, the idealized image that the person imagines themselves to be or aspires to be; whilst the ego-ideal is the imaginary gaze of another person who gazes upon the ideal-ego. An example would be if a famous rockstar (a category of identification which would function as the ideal-ego) secretly hoped that the school bully who tormented them as a child was now aware of his or her subsequent success and fame (with the imaginary, fantasmatic figure of the bully functioning as the ego-ideal).

Lacan later developed his concept of the gaze even further, claiming that the gaze does not belong to the subject but, rather, the object. In his Seminar One, he told his audience: "I can feel myself under the gaze of someone whose eyes I do not see, not even discern. All that is necessary is for something to signify to me that there may be others there. This window, if it gets a bit dark, and if I have reasons for thinking that there is someone behind it, is straight-away a gaze" (Lacan, 1988, p. 215).

References

- Jacobsson, Eva-Maria: A Female Gaze? (1999) - see External links
- Kress, Gunther & Theo van Leeuwen: Reading Images: The Grammar of Visual Design. (1996)

- **Lacan, Jacques: Seminar One: Freud's Papers On Technique (1988)**

- **Lutz, Catherine & Jane Collins: The Photograph as an Intersection of Gazes: The Example of National Geographic. (1994)**

- **Mulvey, Laura: Visual Pleasure and Narrative Cinema (1975, 1992)**

- Notes on The Gaze (1998) - see External links.
- Paul, Nalini: The Female Gaze - see External links

- **Schroeder, Jonathan E: Consuming Representation: A Visual Approach to Consumer Research.**

See also

- Film theory

Intellectual montage

Intellectual montage is an alternative to continuity editing proposed by Sergei Eisenstein where a new idea emerges from a sequence of shots and where the new idea is not originally found in any of the individual shots.

This style of editing offers discontinuity in graphic qualities, violations of the 180 degree rule, and the creation of impossible spatial matches. It is not concerned with the depiction of a comprehensible spatial or temporal continuity as is found in the *Classical Hollywood* continuity system. It draws attention to temporal ellipses because changes between shots are obvious, less fluid, and non-seamless.

Intellectual montage might employ jump cuts, often using jump cuts and non-diegetic inserts or frequentative editing.

Eisenstein argued that "Montage is conflict" where new ideas emerge from the collision of images and where the new emerging ideas are not innate in any of the images of the edited sequence. A new concept explodes into being.

Eisenstein argued that the new meaning that emerged out of conflict is the same phenomenon found in the course of historical events of social and revolutionary change. He used intellectual montage in his experimental films (such as "October") to portray the political situation surrounding the Bolshevik Revolution.

He also believed that intellectual montage expresses how every-day thought processes happen. In this sense, the montage will in fact form thoughts in the minds of the viewer, and is therefore a powerful tool for propaganda.

Eisenstein relates this to non-literary "writing" in pre-literate societies, such as the ancient use of pictures and images in sequence, that are therefore in 'conflict.' Because the pictures are relating to each other, their collision creates the meaning of the 'writing.' Similarly, he describes this phenomenon as a dialectical materialism.

Intellectual montage follows in the tradition of the ideological Russian Proletcult Theatre which was a tool of political agitation. In his film "Strike," Eisenstein includes a sequence with cross-cut editing between the slaughter of a bull and slaughter of people. The effect that he wished to produce was not simply to show images of people's lives in the film but more importantly to shock the viewer into understanding the reality of their own lives. Therefore, there is a revolutionary thrust to this kind of film making.

Eisenstein discussed how a perfect example of his theory is found in his film "October," which contains a sequence where the concept of 'god' is connected to class structure, and various images that contain overtones of political authority and divinity are edited together in descending order of impressiveness so that the notion of god eventually becomes associated with a block of wood. He believed that this sequence caused the minds of the viewer to automatically reject all political class structures.

Categories: *Film theory*

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Magic realism

Magic realism (or magical realism) is a literary genre in which magical elements appear in an otherwise realistic setting. The term was initially used by German art critic Franz Roh to describe painting which demonstrated an altered reality, but was later used by Venezuelan Alvaro Uslar-Pietri to describe the work of certain Latin American writers.

Magic realism is also a style of visual art which brings extreme realism to the depiction of mundane subject matter.

Contents

- 1 Common aspects of magical realist novels and films
- 2 Relation to other genres and movements
- 3 History

Common aspects of magical realist novels and films

The following elements are found in many magical realist novels and films, but not all are found in all of them and many are found in novels or films that could fall under other genres.

- Contains fantastical elements
- The fantastic elements may be intuitively "logical" but are never explained
- Characters accept rather than question the logic of the magical element
- Exhibits a richness of sensory details
- Uses symbols and imagery extensively. Often phallic imagery is used without the reader/viewer consciously noticing it.
- Emotions and the sexuality of the human as a social construct are often developed upon in great detail

- Distorts time so that it is cyclical or so that it appears absent. Another technique is to collapse time in order to create a setting in which the present repeats or resembles the past
- Inverts cause and effect, for instance a character may suffer before a tragedy occurs
- Incorporates legend or folklore
- Presents events from multiple perspectives, such as those of belief and disbelief or the colonizers and the colonized
- Uses a mirroring of either past and present, astral and physical planes, or of characters
- Ends leaving the reader uncertain, whether to believe in the magical interpretation or the realist interpretation of the events in the story

Note that it is common in some *fantasy* stories to include a frame story, in which the central, fantastic story is explained as a dream. Because the main story works equally well with or without the frame story, and since either way the reader feels no ambiguity about choosing between the magical and the real interpretation, these are usually *not* included in the category of magical realism.

Relation to other genres and movements

As a literary style, magical realism often overlaps or is confused with other genres and movements.

- *Postmodernism* – Magical realism is often considered a subcategory of postmodern fiction due to its challenge to hegemony and its use of techniques similar to those of other postmodernist texts, such as the distortion of time.
- Surrealism – Many early magical realists such as Alejo Carpentier and Miguel Angel Asturias studied with the surrealists, and surrealism, as an international movement, influenced many aspects of Latin American art. Surrealists, however, try to discover and portray that which is above or superior to the "real" through the use of techniques such as automatic writing, hypnosis, and dreaming. Magical realists, on the other hand, portray the real world itself as having marvelous aspects inherent in it.
- *Fantasy* and *Science fiction* – Fantasy and science fiction novels, using strict definitions, portray an alternate universe with its own set of rules and characteristics, however similar this universe is to our world, or experiment with our world by suggesting how a new technology or political system might affect our society. Magical realism, however, portrays the real world minus any definite set of rules. Some critics who define the genres more broadly include magic realism as one of the fantasy genres.
- Slipstream – Slipstream describes fiction that falls between "mainstream" literature and the fantasy and science fiction genres (the name itself is wordplay on the term "mainstream"). Where science fiction and fantasy novels treat their fantastical elements as being very literal, real elements of their

world, slipstream usually explores these elements in a more surreal fashion, and delves more into their satirical or metaphorical importance. Compared to magical realism the fantastical elements of slipstream also tend to be more extravagant, and their existence is usually more jarring to their comparative realities than that which is found in magic realism.

History

The term magic realism was first used by the German art critic Franz Roh to refer to a painterly style also known as Neue Sachlichkeit. It was later used to describe the unusual realism by American painters such as Ivan Albright, Paul Cadmus, George Tooker and other artists during the 1940s and 1950s. It should be noted though that unlike the term's use in literature, in art it is describing paintings that do not include anything fantastic or magical, but are rather extremely realistic and often times mundane.

The term was first revived and applied to the realm of fiction as a combination of the fantastic and the realistic in the 1960s by a Venezuelan essayist and critic Arturo Uslar-Pietri, who applied it to a very specific South American genre, influenced by the blend of realism and fantasy in Mário de Andrade's influential 1928 novel Macunaíma. However, the term itself came in vogue only after Nobel prize winner Miguel Angel Asturias used the expression to define the style of his novels. The term gained popularity with the rise of such authors as Mikhail Bulgakov, Ernst Jünger and Salman Rushdie and many Latin American writers, most notably Jorge Luis Borges, Isabel Allende, Juan Rulfo, Dias Gomes and Gabriel García Márquez, who confessed, "My most important problem was destroying the lines of demarcation that separates what seems real from what seems fantastic." Mexican author Laura Esquivel also wrote in this vein when she penned Like Water for Chocolate. The book, which sold three million copies worldwide, was later made into a film. Upon its release in the United States, it became the highes grossing foreign film in U.S. history. (It has since been surpassed by the current record-holder Crouching Tiger, Hidden Dragon.) The most widely read of the South American magical realism narratives is García Márquez's novel One Hundred Years of Solitude. Today, magical realism is perhaps too broadly used, to characterize all realistic fictions with an eerie, otherworldly component, such as the tales of Edgar Allan Poe, or realistic fictions where magic is simply an overt theme in the narrative, such as The Stepford Wives or the Harry Potter books. The latter pair of examples are probably best categorized as works of *fantasy*, since they utilize magic and other supernatural concepts and ideas as primary elements of plot, theme, or setting.

Categories: Film theory | Postmodern art

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Marxist film theory

Marxist film theory is one of the oldest forms of *film theory*.

Sergei Eisenstein and many other Soviet filmmakers in the 1920s used Marxism as justification for film. In fact, the Hegelian dialectic was considered best displayed in *film editing* through the Kuleshov Experiment and the development of montage.

While this structuralist approach to Marxism and filmmaking was used, the more vociferous complaint that the Russian filmmakers had was with the *narrative* structure of *Hollywood* filmmaking.

Eisenstein's solution was to shun narrative structure by eliminating the individual protagonist and tell stories where the action is moved by the group and the story is told through a clash of one image against the next (whether in composition, motion, or idea) so that the audience is never lulled into believing that they are watching something that has not been worked over.

Eisenstein himself, however, was accused by the Soviet authorities of "formalist error," of highlighting form as a thing of beauty instead of portraying the worker nobly.

French Marxist film makers, such as Jean-Luc Godard, would employ radical editing and choice of subject matter, as well as subversive parody, to heighten class consciousness and promote Marxist ideas.

Situationist film maker Guy Debord, author of The society of the spectacle, began his film In girum imus nocte et consumimur igni [Wandering around in the night we are consumed by fire] with a radical critique of the spectator who goes to the cinema to forget about his dispossesed daily life.

Situationist film makers produced a number of important films, where the only contribution by the situationist film cooperative was the sound-track. In Can dialectics break bricks? (1973) a Japanese samurai film was transformed by redubbing into an epistle on state capitalism and Proletarian revolution. The intellectual technique of using capitalism's own structures against itself is known as detournement.

Categories: Film theory | Propaganda

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Melodrama

A melodrama in a more neutral and technical sense of the term is a play, *film*, or other work in which plot and action are emphasised in comparison to the more character-driven emphasis within a *drama*. Melodramas can be distinguished from tragedy by the fact that it is open to having a happy ending.

The term literally means "music drama" with music being used to increase the emotional response or to suggest characters. There is a tidy structure or formula to melodrama: a villain poses a threat, the hero escapes the threat (or rescues the heroine) and there is a happy ending. In melodrama there is constructed a world of heightened emotion, stock characters and a hero who rights the disturbance to the balance of good and evil in a moral universe.

In recent decades the term has taken on pejorative connotations.

Relating to Music

By the end of the 19th century the term melodrama had nearly exclusively narrowed down to a specific genre of salon entertainment: more or less rhythmically spoken words (often poetry) - not sung, sometimes more or less enacted, at least with some dramatic structure or plot - synchronised to an accompaniment of music (usually piano). It was looked down on as a genre for authors and composers of lesser stature (probably also the reason why virtually no realisations of the genre are still remembered). This was probably also the time when the connotation of cheap overacting first became associated with the term. As a cross-over genre mixing narration and chamber music it was eclipsed nearly overnight by a single composition: Schoenberg's Pierrot Lunaire (1912), where Sprechgesang was used instead of rhythmically spoken words and which took a freer and more imaginative course regarding the plot prerogative.

A few musicals and operettas contain melodramas in this sense of music played under spoken dialogue, for instance, Gilbert and Sullivan's Ruddigore (itself a parody of melodramas in the modern sense) has a short "melodrame" (reduced to dialogue alone in many productions) in the second act; Jacques Offenbach's Orpheus in the Underworld opens with a melodrama delivered by the chararacter of "Public Opinion"; and other pieces from operetta and musicals may be considered melodramas, such as the "Recit and Minuet" in Gilbert and Sullivan's Sorcerer. In musicals, several long speeches in Lerner and Loewe's Brigadoon are delivered to the accompaniment of rather beautiful, evocative music.

In a similar manner, Victorians often added "incidental music" to a pre-existing play, adding background music under the dialogue. This type of often lavish production has mostly been relegated to film (see *film score*) due to the cost of hiring an orchestra, though ubiquitous in film. Modern recording technology is producing a certain revival of the practice in theatre, but not on the former scale.

A particularly complete version of the older form, Sullivan's incidental music to Tennyson's The Foresters is available online, complete with several melodramas, for instance, No. 12 found here.

The John Williams' score to Star Wars, and Korngold's score to The Adventures of Robin Hood are excellent examples of the modern usage.

Current use

Salty Sam was tryin' to stuff Sweet Sue in a burlap sack.

He said, "If you don't give me the deed to your ranch, I'm gonna tie you to the railroad tracks!"
---Along Came Jones, by The Coasters

Melodrama is ubiquitous on television: it is evident, for example, in a long series of TV movies about diseases or domestic violence, or the large number of hour-long television programs about lawyers, police officers, or physicians.

Issues melodrama is a subspecies of melodrama in which current events or politics are given a dramatic treatment, hoping to use some recent crime or controversy as a vehicle to draw an emotional response from the viewer. The usual method is to involve lawyers, police officers, or physicians, who can then make speeches about the crime or controversy being dramatized. By this artifice, the dramatist seeks to engage the audience's recently refreshed sense of fear or moral disapproval, while simultaneously maintaining the posture that the drama so produced is timely and socially engaged.

Action melodrama is another subgenre of melodrama that is particularly prevalent in the action Hollywood film blockbuster. An athletic action hero is pitted against an evil villain, and through a bevy of fights, car chases, love scenes and splatter, the hero overcomes the villain and restores the balance of good in the universe. This subgenre often includes a heroine who fights and loves with the hero. Sylvester Stallone and Arnold Schwarzenegger are examples of the stars of these action melodramatic flicks.

Informal use / Slang Casual use of the word as an adjective translates to exaggerated emotions or ways in expressing oneself. For example: "Don't be so melodramatic!" This has fallen into common parlance.

See also

- legal drama

Categories: Drama | Film theory
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Mise en scène

Mise en scène [mizQs[n] has been called _film criticism_'s "grand undefined term," but that is not because of a lack of definitions. Rather, it's because the term has so many different meanings that there is little consensus about its definition.

The term stems from the theater where, in French, mise en scène means literally "putting into the scene" or "setting in scene." When applied to the cinema, then, mise en scène refers to everything that appears before the camera and its arrangement – sets, props, _actors_, costumes, and lighting. Mise en scène also includes the positioning and movement of actors on the set, which is called blocking.

This narrow definition of mise en scène is not shared by all critics. For some, it refers to all elements of visual style — that is, both elements on the set and aspects of the camera. For others, such as Andrew Sarris, it takes on mystical meanings related to the emotional tone of a film.

It has also come to represent a style of conveying the information of a scene primarily through a single shot – often accompanied by camera movement. It is to be contrasted with montage-style filmmaking – multiple angles pieced together through _editing_.

In German filmmaking in the 1910s and 1920s one can observe tone, meaning, and narrative information conveyed through mise en scène. Perhaps the most famous example of this is The Cabinet of Dr. Caligari (1920) where a character's internal state of mind is represented through set design and blocking. The similar-sounding, but unrelated term, "metteurs en scène" (literally, "setters of the scene" or "directors") was used by the _auteur theory_ to disparagingly label _directors_ who did not put their personal vision into their films.

Mise-en-scene is regularly used in modern film to portray the mindset of character(s) in the film.

Only rarely is mise en scène critique used in other art forms, but it has been used effectively to analyze photography, literature and comics.

Mise*En*Scene is also the name of a Belgian punk/ska group.

Further reading

- **Bordwell, David; Thompson, Kristin (2003). Film Art: An Introduction, 7th ed.. New York: McGraw-Hill. ISBN 0072484551. Contains a chapter on mise en scène with a concise definition of it.**

Categories: _Film theory_

Narrativity

In *film theory*, [narrativity] refers to the processes by which a story is both presented by the filmmaker and interpreted by the viewer. The term must be distinguished from narrative, which refers to the story itself.

Narrativity is a common subject of debate in film theory. Many believe that the interpretation of a film's narrative is subjective. In other words, the same story may appear differently to a viewer, depending on their background. Other important aspects explored by film theorists are the factors which distinguish narrativity in film from that of other art forms.

When exploring narrativity in film, several factors must be taken into account. For example, the order in which the events of the story are presented. Films often employ non-linear storytelling, which refers to a story not presented chronologically. Another important facet of narrativity is montage, or the juxtaposition of images. Perhaps most importantly of all, are the images themselves. A filmmaker's choice of what to show, and what not to show is key to understanding them as an artist and a storyteller.

Categories: *Film theory*

Psychoanalytical film theory

The concepts of psychoanalysis have been applied to *films* in various ways. However, the 1970s and 1980s saw the development of theory that took concepts developed by the French psychoanalyst and writer Jacques Lacan and applied them to the experience of watching a film.

The film viewer is seen as the subject of a "*gaze*" that is largely "constructed" by the film itself, where what is on screen becomes the object of that subject's desire.

The viewing subject may be offered particular identifications (usually with a leading male character) from which to watch. The theory stresses the subject's longing for a completeness which the film may appear to offer through identification with an image; in fact, according to Lacanian theory, identification with the image is never anything but an illusion and the subject is always split simply by virtue of coming into existence.

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Queer literary interpretation

Queer literary interpretation is a method of literary interpretation stemming from Marxism, Feminism, and the gay rights movement. It is an addition to literary theory in the 1980s.

Only partially based on gay, lesbian and bisexual issues, a queer literary interpretation is largely concerned with sexual identity, especially "closeted" (hidden) sexual identity. Other "closeted" aspects of works are often examined, as well.

There are opposing views of queer literary theory. One view is that sexual identity is "fixed", and may be discerned by careful study. The opposing view is that sexual identity is both fluid and socially constructed, and thus there is no "absolute" identity.

Questions that a queer literary interpretation might attempt to answer:

- What does the work tell the reader about the author's sexual identity?
- Conversely, how might the author's sexual identity affect different aspects of work?
- What doesn't the author tell the reader about the sexual identities of his or her characters? How this omission significant?
- What aspects of the work has the author silenced or closeted, in order to gain the approval of society?

A traditional work of literature can be "queered" by applying this type of interpretation.

Examples:

There are very few significant female characters in J. R. R. Tolkien's The Lord of the Rings. The few females that are portrayed seem somewhat unrealistic, and are not given significant differentiation from the male characters. It almost seems as if Tolkien did not understand women well enough to write any female characters. The most common display of love in The Lord of the Rings is a "brotherly love", such as the adoration of Sam for Frodo, and the growing friendship between Gimli and Legolas. From all this information, along with a few stories about Tolkien's relationship with C.S. Lewis, one might conclude that Tolkien was a

closet homosexual, unwilling to reveal himself to the same hostile English society that persecuted so many other homosexuals, including Alan Turing.

Good works for queer literary interpretation:

- Tennessee Williams: A Streetcar Named Desire

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Structuralist film theory

Back

The structuralist film theory emphasizes how *films* convey meaning through the use of codes and conventions not dissimilar to the way languages are used to construct meaning in communication. An example of this is understanding how the simple combination of shots can create an additional idea: the blank expression on a man's face, a piece of cake, and then back to the man's face. While nothing in this sequence literally expresses hunger--or desire--the juxtaposition of the images convey that meaning to the audience. Alfred Hitchcock used this technique and attributed its invention to D. W. Griffith.

Unraveling this additional meaning can become quite complex. Lighting, angle, shot duration, juxtaposition, cultural context, and a wide array of other elements can actively reinforce or undermine a sequence's message.

Categories: Film theory | Filming

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